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MRCCHAKATIKA

OF

ŚŪDRAKA

*Edited with a Complete Translation into English,
Introduction Notes and Appendices*

BY

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First Edition

e Rupⁿ

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PREFACE

This edition of the *Mrcchakatika* is prepared on the same lines as those of my editions of the *Vikramorvasiya*, *Mālavikāgnimitra* and *Mālatīmādhava*

A complete English Translation of the entire text has been printed just below the text for ready reference. The translation has been made as literal as possible. Words for which there were not equivalents in the original, but which were added to make the sense of the text complete or clearer, are put in rectangular brackets. Original Sanskrit words, which are more or less out-of-the-way or which are sometimes freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis. In the notes all the points which an ordinary student requires to be explained are explained. Besides, information on general topics is given occasionally. Parallel verses and expressions from classical Sanskrit works are also cited. The introduction deals with all points that the student is expected to know in connection with the *Mrcchakatika*. Very useful matter would be found in the various Appendices. My efforts are directed towards the goal of making the student understand his text and appreciate his author. I have no doubt by the use of this book, the student would be able to achieve both these objects.

In numbering the lines in the text, every verse is taken as a fresh starting point. On every even page, the line from the text at the top of the page is given, while on every odd page the line at the bottom of the page is given. This process is adopted in the Notes also.

I have occasionally consulted the printed editions of the play, especially the *Nirnayasagara* and *Bombay Sanskrit Series* editions, and those by Mr. Kale and Dr. Ryder. I found the commentary by *Srīnivāsācārya* very useful and critical (I have quoted freely from it). With a view to bring the edition within the reach of all, the price is kept low enough, though the volume contains about 550 pages. Lastly, I offer my thanks to the Managers of the *Āryabhūṣana Press* for their uniform courtesy and kindness.

15th September 1937, }
Sir Parashurambhau }
College, Poona 2 }

R. D. Karmarkar

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A List of Abbreviations used

Bhartr—Bhartrhari
Kumāra—Kumārasambhava
Malavikā—Malavikāgnimitra
Mālatī—Malatīmadhava
Mann—Mannamṛta
Megh—Meghadūta
Raghu—Raghuvamśa
Sāk—Sākuntala
Sāhitya—Sāhityadarpana
Sisupāla—Sisupālavadha
Uttara—Uttarasāmacarita
Vikram—Vikramorvasiya

II 9 35—The thirty fifth line from the ninth verse in the Second Act, i. e. the Roman figure represents the Act, the next Arabic figure the number of the verse and the last figure the line from the verse denoted by the first Arabic figure

DRAMATIS PERSONÆ

Men

- Cārudatta** —A Brahmana Merchant in Ujjayinī the Hero
Rohasena —Son to Cārudatta
Maitreya —Cārudatta's devoted friend
(*Vidūsaka*)
Ceta —Cārudatta's servant
(*Vardhamanaka*)
Samsthānaka —Brother in law to King Palaka, the Villain
(*Sakāra*) in the Play
Vita —Sakāra's companion
Ceta —Sakāra's servant
(*Sthavaraka*)
Sarvilaka —Leader of the Revolutionary Party, and Madayantika's lover
Āryaka —Gopaladaraka, King of Ujjayinī after Palaka was killed
Samvāhaka —Shampooer to Cārudatta, then a Gambler,
(*Bhikṣu*) and lastly a Buddhist Sramanaka
Māthura —The Sabhika, Keeper of the Gambling house
Darduraka —A Gambler, member of the Revolutionary Party
Dyūtakara —A Gambler
Vīraka —City Magistrate
Candanaka —A Military Officer
Vita —Attendant to Vasantasena
Ceta —Vasantasena's servant
(*Kumbhīlaka*)
Karnapūraka —Vasantasena's servant

Adhikaranika —The Judge

Sresthin }
kāyastha } —Court officials, Assessors

Two Cāndālas —Executioners
(Ahinta and Goha)

Bandhula —Servant in Vasantasena's household

Sodnanaka —Court servant

Sūtradhara —Stage-manager

Women

Vasantasenā —The Heroine, a beautiful courtesan

Madanikā —Companion to Vasantasenā, marries Sarvilaka

Ceti —Maid to Vasantasena
(Chatradhārīnī)

Vrddhā —Vasantasenā's mother

Dhūtā —Wife to Carudatta

Radanikā —Maid-servant to Cārudatta

Natī —Wife to Sutradhara

Persons referred to

Palaka —King of Ujjayini, (later murdered by Āryaka)

Jūrnāvṛddha —Carudatta's friend

Rebhila —Sutger merchant, Carudatta's friend

Vasantasena's brother, City-guards etc.

INTRODUCTION

I THE AUTHORSHIP, DATE ETC OF THE MŪCCHAKATĪKA¹

The only information that we have about the author of the Mūcchakatīka is found in the Prologue to the play, and the passage in question is undoubtedly an interpolation. For, in stanzas 3-7 in the First Act, expressions like रुदिभूव शूद्रकः (stanza 3), क्षितिपालः किरु शूद्रको वभूव (stanza 4), चमार सर्वे किरु शूद्रको वृषः (stanza 7 : the perfect tense is used here, which usually refers to an event that is long past), शूद्रकोऽग्निं प्रविष्टः (stanza 4) are used. This however should not be taken to imply, as some critics have done, that the information contained in these passages is necessarily untrustworthy. In fact, it would be possible to argue with greater plausibility, the other way. The interpolator could more naturally be trusted to give a more detailed account than would have been possible if the account had been written by the author himself.

The following account is given in the Prologue about the author:—King Sūdraka wrote the present play depicting the love of the Merchant-prince Cārudatta and the courtesan Vasantasenā, and also the working of destiny, and deeds of wicked men and the miscarriage of justice. King Sūdraka was very handsome and was well-versed in the Rgveda, Sāmaveda, mathematics, fine arts and science of elephants, and was able to win laurels in pugilistic contests. He had his eye-sight restored to him through the favour of Siva. He performed an Asvamedha sacrifice with great *eclat* and after a remarkably long life of one hundred years and ten days, Sūdraka ended his earthly career by entering into the fire.

The first natural impulse then is to ransack old literature to find out if there was any king answering to the above

(1) This is not the place to elaborate all the points involved. A mere outline of the problem is indicated here. 2

description and all sorts of fantastic theories are advanced by scholars to secure this end. Thus, one Simuka who founded the Āndrabhr̥tya dynasty (about 200 B C) is taken to be identical with King Sudraka referred to in the Skandapurāna as reigning about 200 A. D! Others try to identify King Sudraka with Vikramaditya, the founder of the Samvat era. Rajasekhara² refers to a King Sudraka whose exploits were glorified by Rāmila and Saumila (who were perhaps his court-poets, Saumila is referred to by Kalidasa in the Prologue to *Mālavikā*) In the *Kathasaritsagara*, Sudraka is said to have been able to live for a hundred years through the sacrifice of his life by a Brahmana. Prof Konow identifies him with the Ābhira King Sivadatta (about 250 A. D.) All this makes confusion worse confounded. The chances are, as Keith³ has rightly pointed out that Sudraka is really clearly mythical.

The discovery of the plays ascribed to Bhāsa at Trivandrum has further added to the uncertainty. For an unfinished play called *Cārudatta* or *Darīdracarudatta* (describing the plot up to the end of the fourth Act) bears such a close resemblance to the *Mrcchakatika* that there is no doubt that either the *Mrcchakatika* is an elaboration of the *Cārudatta*, or the *Cārudatta* is an abridged version of the *Mrcchakatika*. Both these views have found their supporters. There are also some striking similarities between certain passages⁴ in the *Mrcchakatika* and Kalidāsa's works and several scholars are of opinion that Kalidāsa has borrowed from Sudraka. Fischel holds the view that the *Mrcchakatika* was written by Dandin.

We shall here very briefly indicate the points on which this question could be satisfactorily settled.⁵

(1) Vamana in his *Kavyālamkarasūtravṛtti* (about the 8th century A. D.) mentions Sudraka by name (सुद्रकादिप्रयोगे) in

(2) श्री सुद्रकम्बुधारी एषी कम्बुधारी । काश्चिं यत्केद्वरात्सीदधनातिवसेवम् ।

(3) Keith *The Sanskrit Drama* P 130.

(4) These are pointed out in the Notes

(5) These points have been elaborated by us in a paper submitted to the *Oriental Conference* to be held at Trivandrum in December 1937.

connection with श्रेयसुग He also quotes the verse वासा बलिः (Mrcchakatika I. 9, also Cārudatta I) and the passage द्युतं हि नाम पुश्यस्यासिद्धान्तं राज्यम् । (II. 6 66. this is not found in the Cārudatta).

(2) Bāna in his Kadambarī describes Śūdraka as having ruled over Vidisa, and refers to a King Śūdraka in his Harsacarita as well. The adventures of Śūdraka in various lives are described in the Dasakumāracarita (A poet living in the times of Bāna and Dandin, if at all he wanted to pass his composition in the name of some mythical king, would naturally be tempted to make use of Sudraka's name for such purpose)

(3) The author of the Mrcchakatika was undoubtedly a southerner The Goddess Kālī or Durgā is referred to as सद्मवासिनी⁶; Candanaka talks of कर्णाटवल्लुहप्रयोग (VI. 20. 21) and refers to several southern peoples⁷ in VI. 20. 8-9; words like वरुण्डलम्बुन, सुष्यमोडन and the peculiarity of the Prakrit dialects, point out to the same conclusion (स्त्री राजा in VIII. 34, may refer to Rudrasena I or II of the Vākātaka dynasty)

(4) Dandin, the author of Kāvyaḍarsa was also a southerner and the Kavyaḍarsa, like the Mrcchakatika, seems deliberately to draw upon the works of Kalidāsa. There are several striking resemblances between some passages in the Kāvyaḍarsa and those in the Mrcchakatika (besides the citation of the famous verse लिम्पतीव तनोऽद्धानि, I. 34).

(5) Scenes of violence on the stage, the description of the condemned criminal, elaborate stage-directions, the state of society depicted etc. are all to be found in a drama like the Nāgānanda belonging to the times of Harsavardhana.

(6) There are similarly striking resemblances between the thoughts and expressions in the Dasakumāracarita and those in the Mrcchakatika.

(7) The use of the expression वाणेलीमातः in I. 34 3 (one whose mother's name is वाणेली) does not prove an earlier date, for

(6) मगवानि सद्मवासिनि प्रसीद प्रसीद । X 37. 6.

(7) .. दाक्षिणात्या अन्नकभाषिण । ..कर्णाट...द्रविड...चोल...

a similar expression गौतमपुत्र is found in an inscription (about 400 A. D) of the Vakātakas.

A careful scrutiny of all these points would we think establish the conclusion that after all Pischel and Macdonell were right in believing that Dandin (6th century A. D) is the real author of the *Mrcchakatika*.⁸

II MRCCHAKATIKA A PRAKARANA

The *Mrcchakatika* is technically called a *Prakarana* which is defined as

अस्मिन्नाख्या कविर्यत्र कथा नायकमव च ।
 जीत्यसि + प्रकृते तादृि प्रकरणेवदु ॥
 द्विधा प्रकरणं ससु शुद्धं सरीरैमव च ।
 कुलस्याराचनं गद्य सकीर्णं वेद्यया कृतम् ॥ (भरत)
 भवप्रकरणं नृत्त सायिक कावकलितम् ।
 गृहारादही नायकस्तु विप्रोऽस्मात्सोऽथवा वणिक् ।
 सापायधनवानार्थपरो धारप्रगान्तरु ॥
 नादिना कुलना काप वक्ष्या कापि द्वय कविन् । (साहित्यदर्पण)

The plot of a *Prakarana* must be an invention of the poet, based upon worldly life. The hero may be a Brahmana or a minister or a merchant. The heroine may be a courtesan or a lady of noble birth. The number of Acts usually should be ten (not less than five nor more than ten). Love should be the sentiment prominently described. In all other respects it agrees with a *Nataka*.

It is easy to see that the *Mrcchakatika* fulfils all the above conditions. It has ten Acts (though the number could be easily reduced to seven or eight. Act VII which is the shortest Act in the play seems to have been made into an independent Act mainly to make up this number ten). The Hero Cārudatta

(8) The argument that the statement about Jupiter being opposed to Mars (IX 33) militates against a later date for that view is held by old astrologers has not much force. For the dramatist often does refer to customs and ideas not necessarily prevalent in his own time.

is a Brahmana (by birth but a merchant by profession), the Heroine Vasantasena is a वेद्या so the Mrcchakatika is a सर्गीर्णप्रकरण and the plot concerning as it does with human beings is a लौकिककृत

It would be seen also from the definitions quoted above that both Bharata and Visvanātha (the author of the Śahitvadarpana) emphasise the point that the plot of a Prakarana must be an original one (काव्यरत्नितम् आमशक्या कवि औपत्तिक कृत्ते) It is worth while therefore to examine in some detail how far the Mrcchakatika satisfies this essential condition The Mrcchakatika has two plots —(1) the Main plot referring to the love of Carudatta and Vasantasena and (2) the sub plot the Revolution which ultimately places Āryaka on the throne after the murder of King Palaka The poet has shown very great skill in combining these two plots so as to make them one united whole (see next section III Critical Appreciation) we are here concerned only with finding out whether the author is indebted to other works, and if so how far, for these two plots As regards the Main plot it can be confidently asserted that all the important factors in it viz the deposit of the ornaments their theft and the part they play in establishing the guilt of Carudatta the various occasions when the nobility of Carudatta's mind and heart is brought home to Vasantasenā, the life like portraits drawn of the Sābhika and the gamblers and the Cetas the never to be-forgotten characters of Sakara and Maitreya the Trial scene etc—all these are entirely कविकल्पित or original The idea of a courtesan falling in love with a poor Brahmana is found in the story of Kumudika and Rupanika in the Brhatkatha^o and also in the Dasakumārasarita. The description of Vasantasenā's mansion is likewise similar to that of Madanamala's house hold (see

(9) Kathasaritsagara 58 2 अथात्राचक्रमुद्रिका सच सुदोऽह के प्रभो ।
उज्जयिन्वा द्विजसुत श्रीधर नाम मे प्रियम् । राजालम्बापापेन च ह्य तस्मा द्विमाचर ॥ श्रीधर
मोक्षयित्वा न दत्त्वा च द्रविणं ह्यह । व्याधात् कुम्भिका तत्र प्रियस्यमनास्थिताम् ॥ The story
of Rupanika and the poor Brahmana is found in the 12th Tarāṅga
(4) where Rupanika's mother thus addresses her—
तन्मम निधनं पुत्रि
सेऽने पुरुषम्वया । शयं सुशान्तिं सज्जना गणिका न तु निधनम् ॥ अत्राग क्व वेद्यात्वामिने नै
विस्मृतं कथम् । सन्धेव गणिकी वेद्या न चिरं पुत्रिं दाम्पत्ये ॥ नदीव कृत्रिमं प्रम गणिकायाय
दशयित् ॥ तन्म निधनं मुञ्च मा कृथा नाशमामन ॥ etc

notes on IV 30 14, Page 425) in the Kathā Hiding in an empty temple is also referred to in the Kathā.¹⁰ But all this does not in the slightest degree detract from the originality displayed by the author in constructing the Main plot¹¹

As regards the sub plot, Gopalaka and Palaka are mentioned as sons of Candamahāsena and Angaravati in the Kathā¹² and there is no doubt that the expression गणपल्लवक in the play has been mistakenly taken to mean 'a cow herd boy' as it should really mean the 'son of Gopāla' So that Palaka's anxiety to keep Aryaka, his nephew, out of the way is easily understandable Gopala and Palaka are known to be real historical personages (about 500 B C) and the poet may have been indebted to some work for the story of the revolution (or, more possibly, he might be describing some recent similar event under this garb) But here too it is clear that the poet has borrowed nothing but the names of Palaka and Gopala.

As regards the title of the play the Earthen Toy cart, the poet has shown great dramatic acumen in selecting it The general convention about naming a play is that it should be named after the Hero or (and) the Heroine or a prominent character (as in *सुद्रकाक्षम*) or the central theme (as in *वेषीमहार*) *Sudraka* defies this convention but the incident of the *सूच्छमृत्पिण्ड*, insignificant though it might appear at first sight is certainly

(10) नमिदुमनिःश्रम्य स द्वादश विद्वेषक । शूय कायावनीश्वरिनिमताः इवनाष्टकम् ॥
विदेश ममभवत् । विद्वेषकश्च तत्रासीद्विद्वेषक्या पश्यन्तलभित । प्रताजकोप सट्टय्य तत्र देवी
व्यजितवत् ॥ etc (18th Taraṅga)

(11) Sometimes the *Carudatta* (of Bhasa¹) is spoken of as the 'original' of the *Mrcchakatika* This in our opinion is entirely wrong First unless the complete *Carudatta* is found out, no valid conclusion can be drawn from a comparison of the available text of the *Carudatta* and the *Mrcchakatika* Secondly, it is far more probable that the *Carudatta* is an abridged version of the *Mrcchakatika* (with the sub-plot dropped) rather than that the *Mrcchakatika* is an enlarged version of the *Carudatta*

(12) तमङ्गवती राजा पृथ्वीजिबिर्दे यथो ॥ परिणीतवन्तस्य तत्र न देवक्या-
काम् । जानो ह्यो तवदा चण्डमहामेनद्वध भुवने ॥ एषो गोपालस्यो नाम द्वितीय पादकम्पदा ॥
(Taraṅga 12).

the central one in every sense of the term. It occurs in the middle of the play just in the beginning of the sixth Act. Rohasena Carudatta's little son is seen by Vasantasena all crying because he had only an earthen toy cart to play with, instead of a golden toy cart and Vasantasena offers her ornaments to him for getting a golden toy cart made out of them. The earthen toy cart is filled to the brim with these ornaments (which are apparently the same that were kept as a deposit with Carudatta in Act I stolen by Sarvilaka in Act III and returned to Vasantasena by him in Act IV). Now these same ornaments were handed over to Vidusaka by Carudatta for being returned to Vasantasena but on hearing on the way that Carudatta was called to the court Vidusaka goes to the court with the ornaments in his possession abuses Sakara for charging Carudatta with murdering Vasantasena and in the scuffle that ensues the ornaments drop down on the ground furnishing the most damaging evidence against Carudatta. They in fact prove to be the proverbial last straw to break the camel's back! The ornaments up to Act V serve the purpose of bringing about the union of Vasantasena and Carudatta and also of bringing home to the reader the nobility of heart of both the Hero and the Heroine and in the latter half of the play they threaten to send Carudatta to the gallows. And the earthen toy cart seems to act like a link between these two opposite states. The poet is therefore perfectly justified in naming the drama 'Mr̥cchakatika.'

III CRITICAL APPRECIATION ¹²

The Mr̥cchakatika is perhaps the most enjoyable of all plays in the Sanskrit language. The author himself proudly refers to the plot as something unique (अन्यदिव सक्वियानर्कं वर्तते, I 8 19 and नवमिव सक्वियानर्कं I 8 50) and he is entirely justified. Most Sanskrit plays follow very closely the conventional ideas even in matters unimportant and there is a stereotyped atmosphere about them which leaves the reader ultimately cold. In

(13) A summary of each scene is given in the notes in the proper place. The student would have an idea of the plot as a whole by reading these summaries. Here we confine ourselves only to general observations.

the *Mrechakatika* however, we find ourselves quite in a changed atmosphere, at once pleasant and refreshing. We meet men and women, taken from different strata of society, who act and speak like living human beings and are all the more loveable for being a little bad. And there is such a variety of incidents taking place close upon one another almost at a breakneck speed (especially in the latter half of the drama), acting and reacting upon one another, but leading on at the same time towards the common goal, that one's interest never flags right up to the end. The skill with which the events are welded together in the main plot and the under plot is simply marvellous. It is very difficult to avoid the use of superlatives when dealing with the merits of the *Mrechakatika*.

The chief merits of the play are the following—(1) The central theme of the play, a beautiful rich courtesan falling in love with, and making love to a poor virtuous Brahmana, is in itself capable of holding the attention of the reader. Man has always been described in dramas as the hunter, but here we find the noble Carudatta has become the hunted, and we immediately become deeply interested in all his activities. (2) The delineation of different characters is extraordinarily successful (see section VI). Most of them have suffered hard knocks in life, but they resolutely go on with their work, consoling themselves with philosophical thoughts. Even the Cāndālas are made to say—*गमनं प्रतिगमनी च दमूयापि विकर्ति स्मभे । मि पुनजना मग्गभीरुमा मानवा वा । लोके कोऽशुस्थित भवति मेऽपि पतितोऽप्युत्तिष्ठे ।* etc (X 36 2-3). *Sthāvaraka Ceta Sakāra's* servant says—*वसुधैकुर्वन् न पुनोय आर्यवारुन्त । एव यदि विषय लभो मथा पत्नोरु ।* (X 25 1) 20). The gambler *Samvaha* says—*गन्ताम्यन स दु गमन कस्य न ममान च गत धनम् ।* (II 15) *Dardaraka* is quite ready to take and give blows, for the sake of defending a helpless person. *Viraka* tells us—*प्राप्त च सान्मार्थे विनमप्यह न जानामि ।* (VI 15) When the so-called low characters give vent to their feelings in this way it is no wonder that the उत्तम and मध्यम characters go one better. (3) A large number of incidents coming up close in succession. The gambler-scene the theft at Carudatta's house—where thieving is treated in great detail as a fine art the scene where *Sarvilaka* secures *Madayantikā* in a dramatic manner, the inter change of cars, *Āryaka's* escape *Vasantasenā's* stran-

gulation, Carudatta's trial and the procession to the cemetery,— all these keep the audience engaged and interested from the beginning to the end (4) The effective use of apparently small and insignificant events. The cloak presented by Jurnaviddha in Act I is the same presented by Carudatta to Karnapuraka (Act II) from whom Vasantasena takes it for herself. Vasantasena helps Samvahaka (Act II) by paying off his debts and in return is saved by him in Act VIII. The quarrel between Viraka and Candanaka (Act VI) saves Aryaka but the same is responsible for Viraka's arrival at the court (Act IX) where he becomes the most important witness for the prosecution, the heavy rains cause a tree to fall down and a woman is crushed by its fall (VIII 37 12-13) and the presence of this half-mangled corpse in the garden, as reported by Viraka serves to establish the guilt of Carudatta (IX 24 5) (5) The poet's skill in keeping the issue in suspense and giving it a sudden turn when the solution seemed quite near—In Act VI Candanaka almost succeeds in allowing the car to proceed uninspected, but his slip in saying न आयां (VI 19 9) arouses the suspicion of Viraka and Aryaka's fate is again in the balance, and Candanaka has to take recourse to a कर्णोक्त्वह, in Act IX, there was for some time no direct proof about Vasantasena having actually gone to the Puspakarandaka garden (but Viraka suddenly appears on the scene and gives the required evidence), or about Vasantasena's body being seen (here again, Viraka brings the necessary information) or about the motive for killing Vasantasena (this is furnished by the ornaments falling down from Vidusaka's person), the refusal of Carudatta to speak the truth (otherwise Aryaka's whereabouts would have been known) in Act X when Sakara's Ceta appears suddenly, proclaiming the innocence of Carudatta, every one heaves a sigh of relief, feeling sure that Carudatta would be saved, but Sakara cleverly turns the tables on the Ceta, in Act IX, Sakara decides to go to the city on foot, being persuaded by Vits to do so and Vasantasena would have been saved, but he suddenly changes his mind and his vanity makes him think that he ought to go by car, and Vasantasena is discovered, in Act II also, Samvahaka more than once tries to dodge his pursuers who are however more than a match for him.

It has been already pointed out that the *Mrechakatika* has two plots. In such cases, the poet always runs the risk of not keeping a proper sense of proportion between the two plots. In the *Mālati madhava* for instance, the under plot almost threatens to overshadow the Main plot. In the *Mrechakatika*, the construction can be said to be almost perfect. The Main plot concerns itself with the love of Vasantasena for Carudatta and this fact is never lost sight of by the poet. Vasantasena falls in love with Carudatta at first sight and the course of her love is described in the first five Acts in a very satisfactory manner. Vasantasena is but a courtesan in name, she loves with the ardour and circumspection of a high born कृत्री. The impartial encomiums showered upon Carudatta by Samvabaka, Carudatta's desire to reward suitably Karnapuraka (Act II) the nobility of heart displayed by Carudatta in offering the necklace as a substitute for the ornaments (which he declares he has lost in gambling though really stolen)—all these make her love for Carudatta firm and the consummation is reached in Act V. If Vasantasena had displayed a little more tact in Act VIII, she might have successfully dodged Sakara, but intoxicated by her love for Carudatta he actually kicks Sakara and invites trouble upon herself but she faces death peacefully with Carudatta's name upon her lips and Carudatta also does the same.

— The sub-plot refers to the activities of the Revolutionary party with Sarvilaka as their leader. Dissatisfied with the despotic rule of Palaka the malcontents carry on an insidious propaganda and apparently make capital out of Palaka's order to hang Carudatta by precipitating matters and killing Palaka on the same day. Sarvilaka the Leader is the lover of Madayantika Vasantasena's maid and is intimately connected with the episode of the ornaments (he first steals them and then returns them to Vasantasena). Carudatta's car intended for Vasantasena helps Aryaka in making his escape and Carudatta promises अमृत to Aryaka and in doing so almost sacrifices him self. When Aryaka ultimately becomes King Carudatta is made King of Kusavati and Vasantasena is given the status of a law fully wedded wife. Thus the fortunes of the Hero and the Heroine are closely knit together with those of the Leaders of the Revolutionary party from start to finish.

Dr Ryder offers the following criticism about the construction of our play— Obviously it is too long. More than this, the main action halts through acts II to V and during these episodic acts we almost forget that the main plot concerns the love of Vasantasena and Carudatta. Indeed we have in The Little Clay Cart the material for two plays. The larger part of act I forms with acts VI to X a consistent and ingenious plot while the remainder of act I might be combined with acts III to V to make a pleasing comedy of lighter tone. The second act clever as it is has little real connection either with the main plot or with the story of the gems. Most of this criticism is based upon a misconception of the real purpose of Acts II to V which is to intensify the love of Vasantasenā for Carudatta before she decides to play the role of an Abhinarika. The praise of Carudatta by Samvahaka and Carudatta's gift of the *प्रवरक* to Karnapuraka (Act II) the readiness with which Carudatta offers the *रत्नवरा* as a substitute for the stolen ornaments (Acts III and IV) under the pretext that they were lost by him at dice play—all these help Vasantasenā in making up her mind to offer herself to Carudatta. In fact as we have already remarked above Vasantasena's love is that of a high born *कुलवती* and the dropping of Acts II V would show Vasantasena in an unfavourable light. It is true that there is no action as such but that is merely a lull before the storm the poet seems to conserve his energy here before he starts to run in the latter half of the play. Anyway we can ill afford to drop Acts II V.

Dr Ryder rightly remarks that the *Mrechakatika* displays admirably three characteristics of its author, his variety his skill in the drawing of character his humour. The variety of scenes and incidents portrayed in our play has already been referred to and is obvious enough. As regards the characters drawn (see section VI below) it would be seen that the poet has been very successful there. He has given us all sorts of characters high and low and they are undoubtedly living men and women. As regards humour it is the forte of the *Mrechakatika*. No other Sanskrit dramatist has given us such a wealth of humour as is to be found in our play. Sanskrit dramatists generally pitch upon the *Vidusaka* for the (apology of) humour that they describe. The humour in the *Mrechakatika*

is not confined to any particular character (as Dr Ryder says 'Sudraka's humour runs the whole gamut, from grim to farcical from satirical to quaint. Its variety and keenness are such that King Sudraka need not fear a comparison with the greatest of Occidental writers of comedies,) but is shared in more or less degree by practically all the characters in the play. And there is in addition a lot of variety therein too. It is not merely based upon puns (such as पदे परिवर्तय । विट्पस — (पदां परिवर्त्य) मेनायमन्त । V 11 69-71 or गतं चन्द्र भावोऽभावम् । I 50 4) or references to entablés or mere repetitions and perversions of mythological references (which abound in Sakara's speeches) but is also based on situations and peculiarities of character. It is unnecessary to illustrate in detail these points for our play abounds in them. We shall only refer to a few cases here — Samvāhaka and Māthura (with the gambler) outwitting each other or Māthura's words अरे भगमि त कुण्डुवम्—भूतस्तव गण्ड etc (II 16 13) after he receives the bracelet from Vasantasenā the following conversation carried on coolly between Samvāhaka and Māthura पितर विनीय प्रयच्छ । सवाहर—कुनो मे पिता etc (II 6 46 49) Māthura's expanding his eyes while saying एष प्रेमिय । (II 13 32) or Dardaraka's description of his उत्तराय as अयं पत्न्यं सूत्रदायिता गतं स्य पट्टं छिद्रात्तरल्लक्ष्म । (II 10) Kumbhīlaka's throwing clods of earth at Vidusaka (Act IV), Vidusaka's description of Vasantasenā's mother and brother (Act VI) Sthāvaraka Ceta's speech—वमज्यस्व रे प्रवहणं समं स्वामिना विमज्यस्व । अन्यं स्ववहणं भवतु । (VIII 14 48) and his conversation with Sakāra (VIII 24 6-27) Viraka and Candakā abusing each other and referring to each other's जाति (Act VI) the Candakas describing themselves as अचिरेण शायच्छन्नशूरापेषु युशरी स्व ॥ (X. 2) etc

¹ Dr Ryder tries to make a distinction between Sudraka and dramatists like Kalidāsa and Bhavabhūti as follows — 'Kalidāsa and Bhavabhūti are Hindus of the Hindus the Sakuntalā and the Letter Acts of Rāma (Uttararāmacarita) could have been written nowhere save in India but Sudraka alone in the long line of Indian dramatists has a cosmopolitan character. Sakuntalā is a Hindu maid Mādhava is a Hindu hero but Samsthānaka and Maitreya and Madanikā are citizens of the world. It is very difficult to agree with the learned doctor. The atmosphere in the *Mrcchakatika* is hardly different from that in the *Sakuntalā*. Cārudatta and Vasanta-

senā (in spite of her being a courtesan) are Hindu ideals of man and woman in their thoughts acts religious beliefs etc. Even the low characters are permeated with the spirit of Hinduism with its ideas about after life and the doctrine of Karman. Madanika is no more cosmopolitan than Vasantasenā is. Similarly Maitreya and Samsthānaka are essentially of the same Hindu stuff, breathing the same atmosphere though their acts are rather out-of-the-way. Dy Ryder has clearly missed the whole point here.

S

A word must be said about Sūdraka's style. In the prose passages describing Vasantasena's mansion (Act IV) the style depicts अचम् (or समासभूयस्त्वम् the use of long compounds). In the rest of the play, the style is quite simple and may be said to belong to the वैदर्भी variety (of which Kalidāsa is the recognised master). There is however a certain looseness about it, some

ever some very striking and unusual similes (these are pointed out in the notes) and short pithy proverbial sayings abound in the play. Sūdraka loves to describe objects with what may be termed a qualified identity (यत् हि नाम पुण्यस्यासिंहासनं रामम् । II 6 66, वीणा इव अक्षुद्राधिन रत्नम् । III 2 11 चतुोपवत इव अनीकितकनकैवणे ब्रह्मगर्भे विभूतम् । X 18). Here and there are to be found expressions which cannot be called strictly grammatical, such as इहलौकिकं नश्यति, निधनता वेदतवान् (for विदितवान्) etc. Two or three verses are not altogether intelligible. On the whole, however the style can be said to be natural and simple. There are several repetitions of the same ideas now and then. This is all the more noticeable in the description of rain and storm in Act V and the tirade against women in Act IV etc. The description of the Durdina contains many an absurdity (pointed out in the notes). There are presumably several interpolated passages here.

Sūdraka employs a very large number of metres (see Appendix C). The अनुष्टुप् is the most widely used (there are 83 verses in this metre) which is a good indication of the easy style

followed in our play. *Vasantatīlakā* (40 verses) and *Śārdūlavikrīḍita* (32 verses) are also frequently used. *Indravajrā*, *Mālinī*, *Puspitāgrā*, *Praharsinī* etc. are also to be found. There are about a hundred stanzas in Prakrit, in various metres. The *Mrcchakatika* uses on a very wide scale the Prakrit language different varieties of which like the Sauraseni, Māgadhī, Māhārāṣṭrī etc. are well exhibited in the play. {As the student of the Intermediate class is not required to study Prakrit, we refrain from pursuing this matter any further} ¹⁴

IV TIME—ANALYSIS OF THE PLAY

The action of the play commences when the spring has already made itself felt. Sakara refers to Vasantasenā's visit to the कामदेवायतनोद्यान (L. 51. 5), which must have been occasioned by the commencement of the वसन्तौसव. The fourteenth day of the bright half of Caitra is called the मदनचतुर्दशी and it was apparently on this day that Vasantasenā saw Cārudatta. The अमलदुर्दिन described in Act V refers to one of those heavy showers that come on suddenly in the month of वैशाख. The reference to the जातीकुमुमवासित (L. 8. 112) silken cloak presented by Jūnavrddha, would seem at first sight to militate against the above view about the action commencing in the month of Caitra, ¹⁵ for the जाती flower does not normally blossom in वसन्त (April). But the word आश्रयम् in I. 52. 17 (आश्रयम् जातीकुमुमवासितं प्रावारम्) clearly

(14) The commentator वृत्तविभ has the following note about the Prakrit dialects in the play — तत्राग्निप्रकरणे प्राकृतपाठेषु सूत्रधारो नगरी इति निका मद्रिका वसन्तसेना नामिका चेद्दी कण्ठप्रश्नश्चाह्वलनात्पण्णी शौर्यनर श्रेष्ठी एते इमादश शौर्य-सेनाभाषापाठका । मुख्याणोऽप्यत्र प्राकृती 'कायवशाद्' इति वक्ष्यते । अग्निकाभाषापाठको शिरःचन्द्रको । प्रथमाभाषापाठको विद्वान् । सर्वहृत् शशास्वमातसेनावाह्वलनात् केन्द्र-वित्तय भियुञ्जइतज्जाह्वले एवमागर्षपाठका । अग्निकापाठेषु शशाग्निभाषापाठको गण्डिय । चाण्डालिभाषापाठको चण्डाली । दण्डभाषापाठको माधुसूदनको । तथा—शौर्येन्यग्निका भाष्या एतासु इत्यमरात्ता । नगरान्तिजा रेफरती लोकेरेस्तनहृत् । प्राच्या शार्थिकम् शशाया । मगरी ताव्यशशावती । शशागीचण्डालोऽवेस्ताव्यशशाता । रेफन्त च लक्षणा । वशायाया इतिवशा । It is clear that the शशागी is not a distinct dialect, that name came into use after Sakara, one of the characters in our play, who is made by the poet to say श for स

(15) न शशाङ्गती वसन्ते—Sāhityadarpana VII.

shows that Vasantasenā is surprised that the cloak should be scented with the जाती flowers at a time when the blooming period of those flowers was over! We may therefore take it as fairly proved that the action commences when the Caitra month had been more than half over

Act I—The Scene is laid partly on the street and partly in Carudatta's house. The time is the प्रदोय (about 8 P. M.) and at the end of the Act it is about mid-night. The moon rises (I 57) at about 11 P. M. and hence the day must be the 6th or 7th day of the dark half of Caitra. (If we read पृथीकृतदेवकार्य in place of सिद्धीकृतदेवकार्य I 8, 113, we shall have a more definite evidence as to the exact day. The reading पृथीकृत also accords well with the reference to रत्नपट्टी in III. 26 35. The only difficulty is that a पृथीकृत is not found specially recommended for the month of Caitra. The Agnipurāna refers to the month of मार्गशीर्ष specially for a पृथीकृत).¹⁶

Act II—(Vasantasenā's house, and the street). The events described here occur in the morning of the next day, and the action lasts for about two or three hours.

Act III—An interval of about a fortnight. (Carudatta's house) It is nearly midnight when Carudatta describes the moon as going to set (III 6) and Sarvilaka refers to the actual setting in III 10. Now the setting of the moon at about midnight is possible only on the 7th or 8th day of the bright half of a month. So that there is an interval of about a fortnight between the events in Act II and those in Act III. This is also supported by the speech of Vidusaka अग्रायेतत्तिष्ठति । किमनोमयिन्या चोरोऽपि नास्ति य एवं दास्यापुत्रं निदाचौरं नापहरति । (III. 6 33-34) which shows that Vidusaka is fed up with the guarding of the ornaments at night time, and the speech of Carudatta in V 37 (सदा च मे निश्वसतो गता निदा) shows that some days must have elapsed between Vasantasena's first visit to Carudatta in Act I, and the next one in Act V

The action takes place between midnight and dawn

(16) पृथीकृतानि वक्ष्यामि कार्त्तिकेणोत्सवाद्यते । पृथीका कलाशनेऽप्यथैभुक्तिभुक्ति-
मन्त्राद्युपात् ॥ इन्द्रपट्टीनत प्रोक्त भाद्रे वडवामपक्षयम् । कृष्णपट्टीनत वक्ष्ये मार्गशीर्षे चोरेव तत् ॥
अनहारी वरुणेण भुक्तिभुक्तिमन्त्राद्युपात् ॥ 161st Adhyāya.

Act IV—There is practically no interval. In the morning Sarvilaka goes to Vasantasena to pay the ransom for Madanika.

Act V—The evening of the same day, when Vasantasena goes to meet Carudatta in thunder, lightning and in rain.

The action lasts till about mid night.

Act VI—The action begins in the morning of the next day. Carudatta's car (containing Aryaka) is held up by Candanaka and Viraka, and there ensues a quarrel between them (9 A M to 10 A M).

Act VII—Aryaka meets Carudatta (10 A. M to 11 A M).

Act VIII—Vasantasena's arrival in the Puspakarandaka garden about mid day (मध्याह्ने न शक्यते पादाभ्या गन्तुम् । तत्पद्य पद्य, नभोमध्यगत सूते etc VIII, 10) Her strangulation etc.

Act IX—The morning of the next day (for Viraka says रात्रि प्रमत्ता मे । IX 23) The trial takes about a couple of hours.

Act X—Sakara refers in X. 29 to his having taken a good meal. The action therefore may be said to have taken place in the afternoon.

The whole action therefore does not take more than three weeks.

[It is not clear why Carudatta on arriving at his house, makes no further inquiries about Vasantasena (Vasantasena's mother keeps quiet because she believes that Vasantasena was at Carudatta's house and she has no reason to think that anything untoward could have happened to her) Carudatta probably is afraid that any move on his part was likely to betray Aryaka's whereabouts and he apparently believes that Vasantasena must have gone back to her house, having changed her mind suddenly.]

Another point in Act VI—Vasantasena through mistake occupies Sakara's car and starts for the Puspakarandaka garden. Aryaka later occupies Carudatta's car from the same place and reaches the same destination at least an hour earlier, in spite of the fact that his car was held up on the road! This arrangement is necessary for the development of the plot, but

the author nowhere gives any explanation about it. Śākara's Ceta was perhaps very easy going like his master and chose to drive the car in a very leisurely manner and Vasantasenā absorbed in her thoughts about Cāradatta did not notice the inordinate delay cause! in this way!]

All the incidents described in the play take place in the city of Ujjayini the adjoining Puṣpakaraḥ daka garden included

V THE STATE OF SOCIETY ETC. DEPICTED IN THE PLAY

The late Prof Lévi perhaps stands alone among scholars in holding that the society depicted in the *Mrechakatika* is borrowed from the imaginary world of tales and romances. There is nothing improbable about the description of manners and customs in our play of course allowing for the obvious exaggerations inevitable in such cases. The *Mrechakatika* (as also the *Dasakumaracarita*) can be taken to give us a fair picture of the contemporary society in various aspects.

We find Ujjayini described as a gay and prosperous city (like the modern Paris) attracting people from far and near (Samvāhaka comes from Pataliputra). Trade both inland and maritime was in a flourishing condition and Ujjayini could boast of millionaire Merchant princes who gave vast sums in charity (Cāradatta himself was reduced to poverty, mainly by his reckless charities कृत्वा समुद्रतटोच्छ्रयमात्रशेर दत्तानि येन हि धनायनसि सानि : IX. 22) and rich courtesans like Vasantasenā whose wealth and pomp would be the object of envy for many a king. Naturally the city was infested with gamblers loafers parasites and dare-devils who were only too glad to create and foment disturbances. Gambling was regulated under State-control and drinking and prostitution also appear to be freely indulged in. Considerable attention seems to have been paid to music and other fine arts.

The caste-system exercised a great hold on the people. The Brāhmanas (and cows) were held in great respect (अनतिश्रयया भगवती गोकाम्ना ब्रह्मण्यहम्ना च III 18 17) and were अक्षय. The Sudras were not allowed to recite the Vedas (वेदव्यान् प्राकृतस्ते वदन्ति

न च ते जिह्वा निपतिता IX. 21) The Kāyasthas appear in an unfavourable light (they are compared to serpents, कायस्थसर्पास्पदम् IX. 14) The different castes however could follow various professions Carudatta, himself a Brāhmana, was a merchant by profession (he also marries a courtesan) Viraha and Candanaka, who are respectively barber and shoemaker by caste, occupy the responsible post of वटपति or सेनापति The Brāhmanical religion, with its gods and goddesses, various vows and fasts, ideas about heaven and hell, sacrificial system, etc., was prevalent, Buddhism also seems to have flourished side by side, with its paraphernalia of Bhikṣus (Their कापान् garments, their peculiar method of wearing them, avoiding all contact with women, addressing the commoner as उपासक or बुद्धोपासक, their property दण्डकुण्डिनाभाजन,—all these are accurately described), Viharas etc The State appears to have the power of appointing the head of the religious order (X. 58 25, as even now some States have the power of selecting a Saṅkharacārya for a Maṭha under their jurisdiction) Some sort of slavery appears to be in existence. The slave could be bought (Samvāhala offers himself for sale Act II) and could be made a free person on payment, unless this is waived by the owner in special cases (Madanika was made an अमुञ्जिया in this way) or the State could grant freedom from bondage (सुहृत्तोद्दासो मनुः X. 58 31, Sthārvaka Ceta becomes free by an order of the State) Superstition has a firm hold upon the people (the following 'evil omens' are actually referred to in the play—the throbbing of the arm or the eye, the sight of a भ्रमणक (कयमभिमुखमना-युद्धिकं भ्रमणकदशनम् VII 9 1), the crowing of a crow facing the sun, the sight of a serpent, the eclipse of the sun and the moon) as also belief in astrology or the influence of the stars (Act VI)

Proper precautions seem to have been taken (at least in theory) for the safety of the people against thefts etc. Night-patrols are mentioned, as also गुप्त्य or sentry posts Street-lighting at night appears to have been not properly attended to. Street-brawls in which the riff raff of the city took part, seem to be fairly common.

We get a very good idea of the judicial procedure or administration of Hindu law from the play The Judge was

appointed by the king and held office till the king's pleasure. He was assisted by the assessors (Sresthin and Kāyastha in the play). Any one could lodge a complaint at the court and the Judge was bound to take notice of it. It was left to the Judge's discretion what witnesses should be summoned (officers were appointed to serve such summons). Evidence given by them was confined to writing. The Judge acted according to the maxim that the accused should be taken to be not guilty unless his guilt was proved. He had also to see whether a *prima facie* case had been made or not against the accused. The accused was given full liberty to have his say and his confession about his guilt had to be secured before the Judge gave his decision on the question whether the accused was guilty. The decision of the Judge was in the form of a recommendation to the king who was the final authority to decide what punishment should be awarded to the accused. If the accused was found deliberately obstructing the course of justice and refusing to confess his guilt, recourse could be had to whipping to make him confess his guilt. (When no direct satisfactory proof about the guilt of the accused was forthcoming a trial by ordeal (see notes on IX. 43) was ordered.)

A criminal condemned to the gallows was taken in procession wearing red garments, garlands of red flowers and red sandal paste marks etc. and the occasion proved to be a veritable *Tamasha* for the spectators. The criminal could be killed by the sword or impaled (or eaten by the dogs or tortured by a saw). Not much police-protection was apparently necessary at such processions. The Candalas do not appear to be mere hangmen. They were apparently allowed to use their discretion at times.

VI SOME CHARACTERS IN THE PLAY ¹⁷

Carudatta

Cārudatta is a hero of the धीरोत्त type. He is very handsome (अयं स चारुदत्तः । मुनिभिस्त खड्गदारिभ्या यौवनम् । IX.16-18). He loses almost the whole of his fortune by giving vast sums in charity (यत्नं तावत्

17 Only the important traits are referred to briefly

पुरस्वाप्तविहारारामदेवालयनगामकूपयूगकृता नगर्युज्ज्विनी : IX 30 17), he is fond of music and extremely considerate towards others (including the thief who breaks into his house) He cares for his good name above everything else and is prepared to stand by truth at all costs (अनृत नामिमास्थामि चारित्र्यभ्रमणम्) III. 26) He is shown as brooding over his poverty every now and then (because he is no longer able to help others) and his fulminations against King Palaka are unwarranted. Almost all the characters in the play speak very highly of him (Sakara alone treats him with contempt, referring to him always as दरिद्रचारुदत्त) Sakara's Vits thus describes him,

दानिना कल्पवृक्ष स्वगुणफलत सज्जनाना कुटुम्बी
आदर्श शिक्षिताना सुचरितनिकष शीलव्येत्समुद्र ।
सत्कर्ता नावमन्ता पुष्पगुणनिधिर्दक्षिणोदास्तत्त्वो
होव म्नाथ स जीवत्यधिकगुणतया चाच्छ्रमन्तीव चान्ये ॥ (L 48)

Samvahaka calls him भूलम्बुगाडू (II 14 54) and प्रियदर्शन, प्रियवर्दी (II 14 37), Madanika compares him to the moon (न चन्द्रादातपो भवति । IV 19 5) Candanika describes him as गुणारविन्द and शीलम्बुगाडू and नगरीनिलम्बूत (VI 13, 14) The Judge specially asks Sodhanaka to show high regard for Carudatta (आर्यचारुदत्त स्वैरुत्तमभ्रान्तमनु द्वेष सादरमाह्वय । IX 7 88-89) and regards चारुदत्तद्वय as तुलन चारुदत्तस्य समुद्रस्य च नारणम् । ग्रहण चानिलम्बव (IX 20), to the Cāndālas he is गुणरत्ननिधि and the असुवर्ण मण्डन of the city (X 14), and lastly the very fact that Vasantasenā, the most beautiful courtesan in Ujjayini, falls deeply in love with him, although very poor speaks volumes in his favour

In the play proper however, he plays a more or less passive part and somehow fails to impress the reader. But who would dare to speak disparagingly of one who was almost a god to Vasantasenā ?

Maitreya (Vidūsaka)

Vidūśaka in Sanskrit dramas is the friend and confidant of the Hero in love-matters. He is supposed to be a humorous character and creates laughter by his dress, speech and gestures. His humour is usually based upon references to eatables. The Vidūśaka in the Mrcchakatika is totally unlike the normal Vidūśaka in Sanskrit dramas. Maitreya is shown in our play

as a loyal and devoted friend sticking to Carudatta through thick and thin. Other 'friends' leave Carudatta when his fortune declines, not so this old Brāhman, he follows Carudatta like a faithful dog its master. First to be honoured at festive occasions, he is prepared to be the first to give up his life for Carudatta, if need be. It is significant that Carudatta remembers Maitreya first in preference even to his wife and son (मैत्रेय भो किमिदमय ममोपघातो हा ब्राह्मणि etc. IX. 29), when the Judge is convinced that a prima facie case had been made against him. Carudatta is also afraid, when it was known that the ornaments were stolen, that Maitreya would commit suicide, rather than hear about his disgrace (अये चिर्याते मैत्रेय । मा नाम वैश्यादकार्यं कुर्यात् । III. 26-43). He warns Carudatta against association with courtesans and is also very clever and practical (as is seen from the way in which he supplements Carudatta's message to Vasantasena when he goes to offer the रत्नावली as a substitute for the stolen ornaments, he adds स च ममिको राजवार्ताहारी न ज्ञायते कुत्र गत इति । IV. 32 10-11). His wit as well as quaint similes are seen in passages like मन तावद् द्वाभ्यामेव हास्य जायते । त्रिया सस्कृत पञ्चन्या मनुष्येण च काम्नी गायता । स्त्री दत्तनवनस्य च गृष्टि, मनुष्योऽपि रुद्रपुरोहित इव etc (III 3 7-8) किमत्रोऽपि चोरोऽपि नास्ति । etc (III. 6 33-34), the conversation with Vasantasena's Ceta (V 11 18-74), किं निगडेन वदामस्या पादौ येन स्वय नावतरति । (VII 4 14-15) etc. Vidusaka's words spoken in jest are shown by the dramatist as prophetic. He oversteps the bounds of decency in his description of Vasantasena's brother and mother (Act IV) and loses his temper when he abuses Sakāra in open court in the language of billingsgate (IX, 30 18-19, which shows with what ardour he loves Carudatta.)

Sudraka has been very successful in the delineation of this character and in making the ordinary uninteresting Vidusaka, a real living personality capable of appealing strongly to the reader.

Samsthānaka (Śakāra)

The creation of this character unique in the whole range of Sanskrit literature is a triumph for the dramatic genius of Sudraka. Sakāra's humour is of a type that is rarely seen in Sanskrit literature. That he is an idiot is patent enough, but there

are occasions when one is not sure whether his idiotic behaviour is not a cloak to disguise his innate villainy and meanness. He is fond of repetitions, rides roughshod over historical and mythological events and unconsciously exposes his weak points himself (वल्लभकान्तानुनीयमाना in his ultimatum to Cārudatta I.51 6, मरिता न मया IX. 7 16) He is responsible for some bits of the best type of humour (स्त्रीणां शतं मारयामि ! शूरोऽहम् ! I. 28 12-13, ही ही एतस्य दक्षिणाश्रुतस्य वयं नायमानस्यैतावाह्नमममर्दं, यस्यां वेलायामस्मादेव प्रवरो वरमालुरो वयं नाशते तस्या वेलाया वीदरो भवेत् ! X. 29 23-24 his specific for mastery in music eating पारश्टीयं मास etc) Sakāra is at heart a coward, in spite of his bluff and tall talk. He is however capable of extricating himself from uncomfortable situations in a very clever manner. He successfully imposes upon Vīta and manages to send him away (Act VIII), he removes the suspicion of the Judge when he had inadvertently blurted forth मरिता न मया (Act IX), he very neatly turns the tables upon the Ceta when the latter proclaimed that it was Sakāra who had really murdered Vasantasena (Act X) He seems to be utterly heartless and is proud of having killed Vasantasenā (it is but fair to note that Vasantasena had kicked Sakāra before, but Sakāra would have wrecked his vengeance upon her all the same, even if he had not got any provocation) He is vain, arrogant and looks down upon all. All would echo Vīta's prayer मां भूय त्वयि मम सगतं कदाचिन् (VIII 41) and feel it to be a great pity that he was only उपमरुत in the end.

Sarvilaka

He is the Leader of the Revolutionary party impetuous and resourceful. Poverty forces this Brahmana youth to take to the profession of a thief wherein he soon secures great proficiency. His object was to find out somehow sufficient money to secure the freedom of Madanikā (Vasantasenā's maid) with whom he had fallen in love. The experience gained by him in thieving presumably secures for him the leadership of the malcontents against Palaka and he succeeds in first freeing Āryaka from prison, and then making him King. He is also a great admirer of Cārudatta.

The two Vitas

Vasantasena's Vīta is a man of culture (see his description of Vasantasenā, अथवा धारया प्रदृशन्तस्य ललितं कुलश्रीणां शोको मदनवररक्षस्य

दुष्टम् V. 12), well-acquainted with the life of courtesans, and his advice to Vasantasenā (यदि कुप्यसि नास्ति रति कोपेन विनायवा कुतः कामः। कुप्य च कोप्य च त्व प्रसीद च त्वं प्रसादय च कान्तम् ॥ V. 34) is well worth remembering by lovers

Sakāra's Vita is also a man of culture and is intended as a foil to the idiotic Sakāra. He tries his best to help Vasantasenā in her hour of need (in Act I, also in Act VIII). The poet makes him describe both Cārudatta and Vasantasenā in beautiful language. He soon becomes disgusted at the association with Śakara, a murderer of women, and leaves his service to join the Revolutionary party.

The three Cetas

Cārudatta's Ceta shares with Vidusaka the responsibility of guarding the सुवर्णभाण्ड and has a sense of humour (e. g. his behaviour with Vidūsaka in Act III).

Śakāra's Ceta plays a very important part in the play. In Act I, he describes things in a vivid manner, using similes suited to his own status (Vasantasenā is compared to श्रीफल्गुनी and Śakāra to कुकुटशावक, I. 19). His idea of happiness is to eat a lot of मत्स्यमांसक (मय च राजवत्सं तत खादिष्यसि मत्स्यमांसकम्, I. 26). He does not know much of philosophy, but he knows that killing a woman is an अकार्य and he is afraid of the consequences in the परलोक. He openly tells his master प्रभवति भद्रं सतीरस्य न चारित्रस्य (VIII. 24. 25). He blames himself for being responsible for Vasantasenā's 'death.' In Act X, he makes a desperate attempt to save Cārudatta by throwing himself with fetters on, from the प्रसादबालाप्रपत्तोलिका, saying वरमद्गुणत, न पुनरेष ..आर्यचारुदत्त (X 25 19-20). He proclaims the innocence of Cārudatta, but Sakāra is too clever for him, and he has to retire crestfallen with the words ईदृशो दासभावः, यन्मत्स्यं कमपि न प्रत्याययति । (X 30. 36-37). Ceta's effort however does not become in vain and Vasantasenā is ultimately saved. Though sometimes he considers himself, as the Ceta to the king's brother-in-law, to be superior to others of his class, he is really kind-hearted by nature and helps the cart-man in the matter of चक्रपरिवृत्ति (Act VI).

Vasantasenā's Ceta, owing to his association with the गणिकागृह, is described as a gay and jovial sort of fellow. While being

drenched in rain he sings on and shows his frolicsome nature by throwing clods of earth at Vidusaka, and putting posers to him. He holds his own with Vidusaka, in the matter of witty saying*. We do not see much of him in the play, but he is undoubtedly a likeable fellow.

Vasantasena

No other Heroine in Sanskrit literature can produce such a permanent impress on the mind of the reader as does this beautiful, young jewel of a courtesan. Sakuntalā, Sitā, Parvatī and others are undoubtedly ideal women and worthy patterns for woman-kind but their self-sacrifice and self-denial do not produce any sensational wonder, everyone expects them to behave nobly. But when we find the most beautiful courtesan, rolling in wealth, and wooed with presents of ornaments worth ten thousand gold coins (IV 0 33) by no less a person than the king's brother-in-law, deliberately falling madly in love with a poor Brāhmana whose only possessions are his noble qualities, and doing all the love-making herself, with the discretion and circumspection of a कृत्वाङ्गना, we rub our eyes in wonder, asking ourselves whether such a thing could really happen! That is apparently the reason why any one can not ever forget Vasantasenā and her love for Cārudatta.

One can easily see that Vasantasenā's voice must have been 'soft, gentle, and low as in a woman'. We are indebted to Śābāra's *Vīta* for the following complete description of Vasantasenā, to which every reader would say 'Amen' (This is said by Viṣṭa when he (mistakenly) takes Vasantasenā to be dead, VIII. 38)—

दाऽप्योदरवाहिनी विगलिता याता स्वदेह रति
 हा ह्यलङ्कृतभूषण्य सुवदने श्रीऽरत्नोद्भासिनि ।
 हा सौमन्यनदि प्रहास्युल्लिने हा मादृशामाश्रये
 हा हा नश्यति मममन्य विगणि सौभाग्यकष्याकर ॥

Vasantasenā has all the qualities of an ideal lady, nobility of heart, fondness for children etc. Her love for Cārudatta is a sort of religion to her with Cārudatta as the God to be worshipped. She would have nothing to do with kings or ministers (रत्नमिच्छन्ति न मेदिनुम् II. 0 32) or Brāhmana-scholars (पूनीयो मे

व्याजगन् IL 0 36) or rich traders (they are always away from their homes). She prefers a poor Brāhmaṇa possessed of noble qualities (गुण सन्वतरागस्य कारणं न पुनर्वदन्तार I 32.2) so that none could charge her with any low motives in loving him. And such is the intensity of her love that she considers any object associated with Cārudatta, as most sacred and holy! She is most eager to snatch the प्रदास from Karnapuraka, for, was it not worn by Cārudatta? Samvahaka receives a right royal welcome at Vasantasena's house and has his debt paid off by her; for, had not Samvahaka secured the privilege of being near the person of Cārudatta? Vidū-aka was escorted by her attendants; for, did he not come there as a messenger from her lover? And when Vidū-aka offers her the रत्नावली as a substitute for the 'stolen' ornaments, the full depth of the nobility of heart of Cārudatta is brought home to her, and there and then she decides to offer herself to Cārudatta. When Sakāra insults her lover and calls him दरिद्रचारुत्त, she becomes almost mad and kicks Sakāra away, ready for any consequence and she faces 'death' with the sacred name of her lover on her lips!

With her unassuming and frank nature, she secures the golden opinions of Cārudatta's house-hold, tries to make friends with Cārudatta's wife and in very charming words (अहं श्रीचारु-दत्तस्य गुणनिर्जिता दाम्नी तदा युष्माकन्मपि । तदेदा त्वैव कञ्चिभरणं भवतु रत्नावली । VI. 0. 37-39) sends the रत्नावली to her (the रत्नावली is however sent back by Cārudatta's wife), readily gives her ornaments to Rohasena, to get a golden toy-cart made out of them! She has a jolly temper and arranges for the offer of Madanikā to Sarvilaka in a dramatic manner!

Where again could one find such a noble nature, such intense love on which the gods themselves ought to throw incense, shown by one who, though born a courtesan, is a lady, every inch of her! Sūdraka has forsooth immortalised Vasantasenā for ever! (There are some who think that the Mrcchakatika has the making of a very nice tragedy! If the poet had brought Vasantasenā to the cemetery a second too late, Cārudatta would have died and Vasantasenā, Vidūśaka, Dhūtā and others would have followed him in death! But there would have been a general revolt against such an ending from the readers, who

inspite of such an ending by the poet, would have continued to imagine Vasantasenā happily wedded to Cārudatta !)

Madanikā

Madanika is a sprightly young lady, very clever and intelligent. She suggests a very ingenious way out of the difficulty to Sarvilaka in proposing that he should return the stolen ornaments himself to Vasantasenā in the capacity of a messenger from Cārudatta. She is presumably very beautiful and her conversation with Vasantasena (Acts II and IV) show her to be a practical woman with a sense of humour. She is proud of her lover who is prepared to do even an *अवयव* for her sake (तत्र खटु त्वया मम कारणात्सहस्र कुर्वतात्यन्तविद्वन्माचरितम् । IV 5 10) and commends Sarvilaka's resolution to go to the help of his friend in prison. She has a high regard for her mistress and is very sorry to part with her. She makes a very favourable impression on the reader and it is a pity that we take leave of her in Act IV and never see her again. The poet ought to have brought her on the stage at the end to meet Sarvilaka and Vasantasena.

Dhūtā

Dhuta is depicted as an ideal Hindu wife whose sole purpose in life is to make her husband happy. To her also the *चरित्र* of Cārudatta is the one thing to be scrupulously guarded (वरमिदानीं च शरीरेण पश्यतो न पुनश्चरित्रेण । III 26 17) Immediately on hearing the loss of the ornaments she presents the *खटु समुद्रमारभूता रत्नावली* (the only property left for her) to Maitreya to make up that loss. Maitreya obeys her commands without any questioning, which shows what high regard he feels for her (She is ready to enter the fire rather than hear the *अपद्रव* about Cārudatta, *निष्काम्येयुःसन्ध्यामद्रवार्थनात्, वर पाशवत्सलम्' न पुनश्चरित्रेण पुनश्चाप्युद्रागणनम् X 57 10-11 18*). The answer she sends to Vasantasena when the latter sent her the *Ratnavali* is at once sincere and dignified and reveals the inner workings of the heart of a true *Pativrata* *आर्यपुत्रेण दुःखान् प्रसक्तोऽहम् । न दुःखं नमैर्ना प्रददुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु नन्दनी । (VI 0 46-47).*

Both Dhūtā and Vasantasenā love Cārudatta deeply both are prepared to die for him without a moment's notice. Dhūtā who is older in years strikes the reader as being more dignified,

and possessing greater self-control; while Vasantasenā is more jovial, full of ardour and given to greater display of her emotions.

[The characters of the gamblers, Mathura, Darduraka, Dyūtakara, and Samvāhaka are likewise drawn with the hand of a master. We must not also forget the life-like portrait drawn of Rohasena.—Viraka and Candanaka are, both of them, capable officers, loyal and diligent. Viraka rightly suspects that there was something wrong when Candanaka faltered in his speech and declares प्राप्ते च राजकार्ये निरस्तम्यहं न जनानि (VI 15). Though not nobly born, they seem to have risen to their position (वल्गवनि or सेनापति) by sheer merit. Candanaka betrays his office and though he tries to argue that it was better to help Āryaka (whom he had already granted वमर) for the sake of Cārudatta and Śarvilaka, his action can hardly come under the category of 'glorious disobedience.'—Āryaka does not play any important part; he is however grateful and rewards all those who had helped him in his hour of need. His first acts as King, viz. to make Cārudatta King of Kusāvati and to give Vasantasenā the status of a law-fully wedded wife, show that he knows how to govern and please the populace.]

॥ श्रीः ॥

मृच्छकटिकम् ।

प्रथमोऽङ्कः ।

पर्यङ्कमन्थिवन्धद्विगुणितभुजगाश्लेषसवीतजानो
रन्तप्राणावरोधयुपरतसकलज्ञानरुद्धन्द्रियस्य ।
आत्मन्यात्मानमेव व्यपगतकरणपश्यतस्तत्त्वदृष्ट्या
शभोचपातुशून्येक्षणघटितलयव्रह्मलग्नसमाधि ॥ २ ॥

अपि च

पातुवोनीलकण्ठस्य कण्ठश्यामाम्बुदोषम ।
गारीभुजलतायनविद्युत्प्लेखवराजते ॥ २ ॥

(नान्वन्ते) सूत्रधार — अलमनेन परिषकुतूहलावमदकारिणा परि-

Mrechakatika [Clay cart]

ACT I

May the profound meditation of Siva fixed on Brahman due to the complete absorption caused by the absence of perception protect you!—[Siva] whose knees are covered up by the fold of serpents doubled up owing to [his] forming up the knot of the Paryanka posture whose senses are blocked up owing to all perception having ceased due to the vital airs being suspended within and who sees the Self alone within [his] own self in a manner in which the sense-organs have ceased to function with philosophical vision [or the eye of Truth] (1)

And further

May the throat of the Blue-hooded one [Siva] comparable to a dark cloud, where the creeper like arm of Gauri shines like a streak of lightning protect you (2)

(At the end of the Benediction) Sutradhara —Enough of this exhaustion [or long windedness] that crushes the curiosity of the assembly Having saluted the honourable gentlemen,

श्रमेण । एवमहमार्थमिश्रान्प्रणिपत्य विज्ञापयामि—यदिदं वयं मृच्छकटिकं नाम
३ प्रकरणं प्रयोक्तुं व्यवसिताः । एतः कविः किल

द्विरदेन्द्रगतिश्चकारनेत्र परिपूर्णन्दुमुखः सुविग्रहश्च ।
द्विजमुख्यतम कविर्वभूव प्रथित शूद्रक इत्यगाधसत्त्व ॥ ३ ॥

अपि च

ऋग्वेदं सामवेदं गणितमथ कलां वैशिकीं हस्तिशिक्षां
ज्ञात्वा शर्वप्रसादाद्द्वयपगततिमिरे चक्षुषी चोपलभ्य ।
राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्टा
लब्ध्वा चायुः शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः ॥ ४ ॥

अपि च

समरव्यसनी प्रमादशून्य ककुदं वेदविदां तपोधनश्च ।
परवारणबाहुयुद्धलुब्ध क्षितिपालः किल शूद्रको बभूव ॥ ५ ॥

thus would I submit [to them] viz.—here have we undertaken
to enact the Prakaraṇa called Mucchakatikā. Its poet [author],
it is reported—

— with gait like that of the Lord of elephants, with
eyes like those of the Cakora [bird] with a face like the
full moon [complete with all digits] and possessed of a
handsome body was a well-known poet by name (*it*) Sudraka,
the most eminent of the twice-born [and] possessed of un-
bounded [lit unfathomable] energy [or courage] (3)

And further,

Having studied [lit known] the R̥gveda, the Sāmaveda,
mathematics and fine (*śaṣṭi*) arts, [and] the art of training
elephants, and having obtained through the grace of Śiva eyes
from which darkness [avidyā] had been ousted, having seen
[his] son [crowned] king and having performed the Asva-
medha sacrifice with great eclat and having secured a life for
a hundred years with ten [more] days Śudraka entered
the fire (4)

And further,

Having a passion for warfare, bereft of negligence, the fore-
most (*loka*) of those well versed in the Vedas and practis-
ing [or rich in] penance, fond of fighting hand to hand
with the elephants of [his] enemies, was indeed (or, it is
reported) king Sudraka (5)

अस्या च तत्कृतौ

अगन्तिपुर्यां द्विजसार्थग्राहो युवा वरिद्रः किल चारुदत्तः ।

गुणानुरक्ता गणिका च यस्य वसन्तशाभेव वसन्तसेना ॥ ६ ॥

तयोर्दिं सत्सुरतोत्सवाश्रय नयप्रचारं द्यवहारदुष्टताम् ।

खलस्वभाव भवितव्यता तथा चकार सर्वं किल शूद्रको नृपः ॥ ७ ॥

(पत्रिम्यावलोक्य च) अये शून्येयमस्मत्सगीतशाला 'क नु गताः कुशीलवा भविष्यन्ति । (विचिन्त्य) आ ज्ञातम् ।

शून्यमपुत्रस्य गृहं चिरशून्यं नास्ति यस्य सन्निवृत्तम् ।

१ मूर्खस्य दिशः शून्या सर्वं शून्यं वरिद्रस्य ॥ ८ ॥

१ कृतं च सगीतकं मया । अनेन चिरसगीतोपासनेन प्रीणिसमये प्रचण्ड-
दिनकरकिरणोच्छुष्कपुष्करबीजमिव प्रचलिततारके क्षुधा ममाक्षिणी खटखटायेते ।
तथावद्दहिणीमाहूय पृच्छामि अस्ति किञ्चित्प्रातराशो न वेति । एषोऽस्मि भोः ३
कार्यवशात्पयोगवशाच्च प्राकृतभाषी सवृत्तः ।

And in this his composition—

In the city of Avanti Cārudatta, a big Brahmana merchant, young [and] indeed poor, and attached to whose virtues the courtesan Vasantasena, like the beauty of spring,— (6)

it is said, king Sudraka composed this [play] based upon their excellent festival of love-enjoyment, and [delineated] likewise all this—the progress of state craft, the miscarriage of justice, the nature of villains, [and] the inevitable happenings [or, destiny] (7)

(*Moving about and beholding*) Ah! this our music hall [is] unoccupied! Where indeed could the actors have gone? (*Thinking*) Oh! I know [it is known]

Empty [is] the house for one without a son, for him who has no real friend [every thing, or, the house is] empty for long, for a fool, empty [are] the quarters for a poor [person] all [is] empty (8)

I again have finished [my] music [-programme] Owing to this music programme being indulged in for a long time [my] eyes with [their] pupils rolling about are cracking through hunger, like the lotus seed dried up by the rays of the fierce [scorching] sun during the summer season! So having called up the housewife, I shall just ask [her]—'Is there [available] anything for breakfast or not? Here have I, O [gentlemen], become [now] a Prakrit-speaker, owing to the exigencies of [my present] business [with my wife] and dramatic representation.

- अविद् अविद् भो चिरसगीशेवासणेण सुखरपोक्खरणाहाइ विअ मे बुभु
 ६ क्खए मिलाणाइ अद्दाइ । ता जाव गेह गडुअ आणामि अत्थि क्खिपि कुट्टु
 म्बिणीए उववादिद ण वेत्ति । (परिक्रम्यावलोक्य च) एद त अम्हाण गेहम् । ता
 पविसामि । (प्रविश्यावलोक्य च) हीमाणहे । कि णु क्खु अम्हाण गेहे अण्ण
 १ विअ सविहाणअ वड्ढदि । आआमितण्डुलोदअण्णवाहा रच्छा लोहकडाहपरि-
 वत्तणकसणसारा क्खिद्विसेसआ विअ जुअदी अहिअदर साहदि भूमि । सिणिद्ध
 गन्धेण उद्दीविअन्ती विअ अहिअ वाधेदि म बुभुक्खा । ता किं पुव्वज्जिद
 १२ णिहाण उव्वण भवे । आडु अह ज्जेव बुभुक्खादो अण्णमअ जीअलोअ पेक्खामि ।
 णत्थि क्खिठ पादरासो अम्हाण गेहे । पाणाधिअ वाधेदि म बुभुक्खा । इथ
 सत्त्व णव सविहाणअ वड्ढदि । एक्का वण्णअ पीसदि अवरा सुमणाओ गुम्फेदि ।
 १५ (विचिन्त्य) कि ण्णदम् । भोइ । कुट्टम्विणि सदाविअ परमतथ जाणिस्सम् ।
 (नेपथ्याभिमुखमवलोक्य) अज्जे इदा दाव । [अविद् अविद् भो चिरसगीतो
 पासनेन शुक्लपुष्करनालानीव मे बुभुक्षया म्लानान्वद्धानि । तथावदूह गत्वा जानामि
 १८ अस्ति किमपि कुट्टम्वि-बोपपादित न वेत्ति । इद तदस्मारु गृहम् । तत्रविशामि ।
 आश्रयम् । किं नु खल्वस्मारु गृहेऽन्यदित्त सविधानरु वर्तते । आयाभितण्डुलादक
 प्रवाहा रथ्या लोहकडाहपरिवर्तनकृष्णसारा कृतविशेषकेव युवत्यधिकतर शोभते भूमि ।
 २१ स्निग्धगन्धेनोनीप्यमानेवाधिक बाधते मा बुभुक्षा । तर्कि पुव्वजित्ति निधानमुत्पन्न

Alas alas Oh! Owing to the music programme being indulged in for a long time my limbs [have become] through hunger languid like dried up lotus stalks. So going home, I shall just find out if something or other has been prepared [for eating] by [my] housewife or not (Moving about and beholding) Here [is] that our house So I shall enter [it] (Entering and beholding) O wonder! How indeed there is in our house as though a changed set of circumstances! The path [is] full of long streams of rice water the ground dark and variegated owing to the iron kettles being dragged [over it] appears to greater advantage like a young woman who has put the Visesaka [mark on her forehead]. Hunger oppresses me all the more as though greatly inflamed by the agreeable [or inviting] smell [of ghee etc] Could then have [some] treasure gathered by [my] ancestors been discovered [lit. come up]? Or do I myself look upon the world of mortals, owing to hunger as constituted of [nothing but] food? There

भवेत् । अथवाहमेव बुभुक्षतोऽन्नमय जीवत्येकं पद्यामि । नास्ति किल पातराशोऽस्माकं गृहे । प्राणाधिक बाधते मा बुभुक्षा । इह सर्वं नव सन्निधानकं वर्तते । एका वर्णकं विनष्टि अपरा सुमनसो गुम्फति । .. किं न्विदम् । भवतु । कुटुम्बिनी शब्दाय्य २५ परमार्थं ज्ञास्यामि । .. आर्ये इतस्तावत् ।]

(प्रविश्य) नटी—अञ्ज इअम्हि । [आर्य इयमस्मि ।]

सूत्रधारः—अञ्जे साअदं दे । [आर्य स्वागत ते ।]

नटी—आणवेदु अञ्जे को णिओओ अणचिट्ठीअडु त्ति । [आज्ञापय-त्वार्यं को नियोगोऽनुशीयतामिति ।]

सूत्रधारः—अञ्जे (' चिरसमादोवात्तणेण ' १-८-५ इत्यादि पठित्वा) ३० अत्थि किं पि अम्हाणं गेहे असिद्वं ण वेत्ति । [आर्य...अस्ति किमप्यस्माकं गेहेऽक्षितव्यं न वेत्ति ।]

नटी—अञ्ज सव्वं अत्थि । [आर्य सर्वमस्ति ।]

सूत्रधारः—किं किं अत्थि । [किं किमस्ति ।]

नटी—तं जथा—गुडोदणं विअं दहीं तण्डुलाई अञ्जेण अत्तच्चं रसा-अणं सव्व अत्थि त्ति । एवं दे देवा आसासे-तु । [तथा—गुडोदनं पूतं क्वि ३६ तण्डुला आर्येणानुच्यं रसायनं सर्वमस्तीति । एवं तव देवा आशासन्ताम् ।]

can be surely no breakfast in our house, hunger oppresses me more than life [that is, I am dying of hunger] Here every thing is quite a new phenomenon [or, set of circumstances] One [lady] pounds unguents, another makes wreaths of flowers (*Thinking*) What possibly [can] this [be]? Well, calling out [my] housewife, I shall know the real state of things (*Looking towards the curtain*) Lady, here, please.

(*Entering*) Nāṭī.—Here am [I], Sir '

Sūtradhāra :—Lady, welcome to you '

Nāṭī :—May the noble one command what duty is to be performed [by me]

Sūtradhāra —(*Repeating* ' *Owing to this music-programme* ' I. 8.5-etc.) Is there something or other to eat in our house or not ?

Nāṭī —Everything is [there], Sir !

Sūtradhāra .—What things are [there] ?

Nāṭī —It [is] as follows —Rice boiled with guda, ghee, curds, rice—everything regaling fit to be eaten by the noble one is [there]. May the gods bless you thus !

- सूत्रधार — किं अम्हाण गेहे सव्व अत्थि । जाडु परिहससि । [किं
 ३१ स्नाक गेहे सर्वस्ति । अथवा परिहससि ।]
- नटी — (स्वगतम्) परिहसिस्स दाव । (मकारम्) अज्ज अत्थि
 आवणे । [परिहसिस्सिपानि तावत् । आपं अस्सपणे ।]
- ४२ सूत्रधार — (सत्रीधन्) आ अणज्जे एव्व द आत्ता ठिज्जिस्सदि ।
 अभाव अं गमिस्ससि । ज दाणि अह वरण्हलम्बुओ विअ दूर उक्किताविअ
 पाडिदो । [आ अनार्ये एव नवरा छे स्सनि । अभाव च गमिस्सनि । यदिदानी
 ४५ मह वरण्हलम्बुक इव दूरमुत्थिप्य पातित ।]
- नटी — मरिसेट्टु मरिसेट्टु अज्जो । परिहासो वसु एसो । [मर्यतु मर्य
 त्वार्य । परिहासं खल्वेष ।]
- ४८ सूत्रधार — ता किं उण इद णव विअ सविहाणअ वड्ढि । एका वण्णअ
 पीत्तेदि अवरा सुमणाओ गुम्पेदि इअ अ पञ्चवण्णकुसुमोवहारसोहिदा भूमि ।
 [तत्किं पुनरिदं तन्नमिव सविधानकं वनेति । एका वर्षाकं पिनपि अपरा सुमनसो
 ५१ गुम्फति इयं च पञ्चवण्णकुसुमोवहारसोभिता भूमि ।]
- नटी — अज्ज उववासो गहिदो । [अदीपवासो गृहीत ।]
- सूत्रधार — किणामधेओ अअ उववासो । [किं नामधेयोऽयमुपवासः ।]
- ५४ नटी — अहिन्नावदी णाम । [अभिरूपसंतिनाम ।]

Sūtradhara—What! Is all [this] in our house? Or are you joking?

Natī—(To herself) I shall just joke [with him] (Aloud)
 Sir [all this] is in the market

Sūtradhara—(With anger) Ah You unladylike one!
 [Even] thus would your hopes be cut off [or come to naught]
 and you [too] come to nothing in that I have been just now
 thrown down after being raised up far like a bunch of grass
 hanging over loosely

Natī—Pardon pardon, Sir This [was] indeed a joke.

Sūtradhara—Then why again is here as though a new
 phenomenon [or set of circumstances]? One [lady] pounds
 unguents another makes wreaths of flowers and this floor [is]
 adorned with the offerings of flowers of five colours

Natī—A fast is being observed to-day

Sūtradhāra—What [is] the name of this fast?

Natī—It is called Abhirupapati [a handsome husband]

सूत्रधारः—अज्जे इहलोइओ आहु पारलोइओ । [आर्ये इहलौकिनोऽथवा पारलौकिकः ।]

नटी—अज्ज पारलोइओ । [आर्य पारलौकिकः ।] ५०

सूत्रधारः—(सोपमम्) पेक्खन्तु पेक्खन्तु अज्जमिस्सा । ममकेरकेण भनगरिव्वएण पारलोइओ भत्ता अण्णेसीअदि । [प्रेक्षन्ता प्रेक्षन्तापार्यमिथाः । मदीयेन भक्तपरिव्ययेन पारलौकिको भर्तान्विष्यते ।]

नटी—अज्ज पसीद पसीद । तुमं जेव जम्मन्तरे भविस्ससि ति । [आर्य प्रसीद प्रसीद । त्वमेव जन्मान्तरे भविष्यसीति ।]

सूत्रधारः—अअं उववासो केण दे उवदिट्ठो । [अयमुपवासः केन तवोपादिष्टः ।] ६३

नटी—अज्जस्स जेव पिअवअस्सेण जुण्णवुट्ठेण । [आर्यस्यैव प्रियवयस्येन जूर्णवृद्धेन ।]

सूत्रधारः—(सकीधम्) आः दासीए पुत्ता जुण्णवुट्ठा कदा णु कम्भु तुमं ६६
कुविदेण रण्णा पालएण णववहूकेसंहत्थं विअ सुअन्धं कप्पिज्जन्तं पेक्खिस्सम् ।
[आः दास्या.पुत्र जूर्णवृद्ध, कदा नु रात्र त्वा कुपितेन राज्ञा पालकेन नववधूकेडा-
हृत्प्रतिव सुगन्धं श्लेष्मन्तं प्रेषिष्ये ।] ६९

नटी—पसीदइ अज्जो । अज्जस्स ज्जेव पारलोइओ अअं उववासो ।
[प्रसीदित्वार्यः । आर्यस्यैव पारलौकिकोऽयमुपवासः ।] (इति पादयो. पतति)

Sūtradhāra —Lady, pertaining to this world or pertaining to the other world?

Naṭī —Pertaining to the other world, Sir!

Sūtradhāra :—(With wrath) Mind, mind [this, lit. look-look], noble gentlemen! A husband pertaining to the other world is being searched after, at the cost of my boiled rice!

Naṭī —Be calm, Sir, be calm You yourself would be [the husband referred to] in the next birth

Sūtradhāra —By whom was this fast recommended to you?

Naṭī :—By the noble one's own dear friend, Jurnavrdhha.

Sūtradhāra —(With anger) Ah, rascal [lit son of a whore], Jurnavrdhha! When indeed shall I see you quartered by the enraged king Pālaka, like the scented beautiful [or, long] hair of a new bride!

Naṭī —Be pleased, Sir! This fast pertaining to the other world [is] for [that is, to secure as a husband] you yourself!
[Falls at his feet]

०२ सूत्रधार — अज्जे उडेहि । कथेहि एत्थ उववामे केण कज्जम् । [आर्य उचिष्ठ । कथयानोपवासो केन कार्यम् ।]

नटी — अम्हारिसजणजोगेन बम्हणेण उवणिमन्तिदेण । [अस्मादृश जनयोग्येन ब्राह्मणेनोपनिमन्त्रितेन ।]

सूत्रधारः — अद्रे गच्छतु अज्जा । अहपि अम्हारिसजणजोगं बम्हण उवणिमन्तेमि । [अतो गच्छत्वार्था । अहमप्यस्मादृशजनयोग्य ब्राह्मणमुपनिमन्त्रयामि ।]

०८ नटी — जं अज्जो आणवेदि । [यद्वार्य आज्ञापयति ।] (इति निष्क्रान्ता)

सूत्रधारः — (परिक्रम्य) हीमाणहे । ता कथं मएएत्र मुसमि द्वाए उज्जइणीए अम्हारिसजणजोग्गो बम्हणो अण्णेसिदब्बो । (विलोक्य) एमो चारुदत्तस्स मित्तं

०९ मित्तेओ इवो जेइव आबच्छदि । भोदु । पुच्छिस्स दाव । अज्ज मित्तेअ अम्हाणं गेहे असिदु अगणी भोदु अज्जो । [आश्चर्यम् । तस्मात्कथं मयेव सुसमृद्धायामुज्जयिन्यामस्मादृशजनयोग्यो ब्राह्मणोऽन्वेष्यः । .. एष चारुदत्तस्य मित्र मैत्रेय इत एवा

०८ गच्छति । भवतु । प्रकथयामि तावत् । अयं मैत्रेय अस्माकं गृहेऽसितुस्वर्णार्भन्त्वार्यम् ।] (नेपथ्ये) भो अण्णे बम्हण उवणिमन्तेदु भवम् । वावुडेा दाणिं अहम् । [भो अन्य ब्राह्मणमुपनिमन्त्रयतु भवान् । व्यापृत इदानीमहम् ।]

०७ सूत्रधार — अज्ज संपण्ण भोअणं णीसवत्त अ । अवि अ द्दविसणा 'वि दे भविसिदि । [आर्य सपन्न भोजन नि सपुत्तं च । अपि च दक्षिणापि ते भविष्यति ।]

Sūtradhāra — Lady, rise up. Tell [me] wao [or, what] is required in connection with this fast

Natī — A Brāhmana [to be] invited, befitting people like us.

Sūtradhāra — Now, let your ladyship go I too shall invite a Brāhmana befitting people like us

Natī — As the noble one commands.

[Exit

Sūtradhāra — (Moving about) Goodness! Then how is a Brāhmana befitting people like us, going to be searched after by me in this very (su) prosperous Ujjayini! (Beholding) Here is coming just in this direction Carudatta's friend Maitreya. Well, I shall just ask [him] Maitreya Be to-day at our house one to lead the dinner [lit the first to eat], Sir!

(Behind the curtain) Oh, please invite you some other Brāhmana I am engaged now [or, already]

Sūtradhāra — Sir, the dinner [would be] sumptuous and with no rival [to share it] And further, there would be [some] Dakṣiṇā as well for you

(पुननपथ्ये) भो दाणि पढम ज्व पञ्चादिद्वेऽसि ता को दाणि दे णिच्चन्धो पदे पदे म अनुबन्धेदुम् । [भो इदानीं प्रथममेव प्रत्यादिद्वेऽसि तत्क १० इदानीं ते निर्वन्ध पदे पदे मामनुरोद्धम ।]

सूत्रधार — पञ्चादिद्वेऽसि ए दिणा । भोदु । अण्ण वम्हणं उवणिमन्तेमि । [प्रत्यादिद्वेऽस्म्येतन । भवतु । अन्यं ब्राह्मणमुपनिमन्त्रयामि ।] (इति निष्कान्तः) १३

इत्यामुत्तमम् ।

(प्रविश्य प्रावारहस्य)

मैत्रेय — ('अण्ण वम्हण' १-८-८० इति पूर्वोक्तं पठित्वा) अधवा मए वि १६ मित्तेण परस्स आमन्तणआइ पच्छिद्ववाइ । हा अवत्थे तुलीअसि । जो णाम अह तत्तभवदो चारुदत्तस्स रिद्धीए अहोरत्त पअतणसिद्धेहि उगारसुरहिगन्धेहि मोदकेहि ज्जेव असिदो अब्भन्तरच्चदुस्सालअदुआए उवविद्धो मल्लकसदपरिवुदो १९ चित्तअरो विअ अड्डुलीहि छिविअ छिविअ अवणेमि । णअरचत्तरवुसहो विअ रोमन्याअमाणो चिहामि । सो दाणि अह तस्स दलिद्धाए जहि तहि चरिअ गेहपारावदो विअ आवासणिमित्त इध आअच्छामि । एतो अ अज्जचारुदत्तस्स १०२ पिअवअस्सेण जुण्णवुद्धेण जादीकसुमवासिदो पावारओ अण्णपेसिदो सिद्धी- किददेवकज्जस्स अज्जचारुदत्तस्स उवणेद्वो ति । ता जाव अज्जचारुदत्त

(*Again behind the curtain*) Oh just now, your request has [lit you have] already been refused [by me], then, why now this persistence on your part to request me again and again [lit. at every step]?

Sūtradhara — I have been given a refusal by this one Well, I would invite another Brahmana.

(*Here ends the Prologue*)

(*Entering mantle in hand*) Maitreya — (*Repeating 'some other Brūhmana' I 8 87 etc., said before*) Or, by me, Maitreya, too have to be sought after invitations [to dinner] from others ' Ah ! Fortune [lit state] you do make light [of men at your will] ! For indeed, that I who, thanks [lit owing] to the prosperity of Carudatta, made day and night to eat only Modakas prepared with [great] effort [or care] and smelling fragrantly at the effusion of breath, [and] seated at the door of the inner quadrangle, surrounded by hundreds of cups [containing dishes], used to put [them, the cups] aside, [just] touching

१०५ पेम्तामि । (परिक्रम्यावलोक्य च) एसो चारुदत्तो सिद्धीकिददेवकज्जो गिहदेव-
 दाणं वलि हरेन्तो इदो ज्जेर आअच्छदि । [अथवा मयाणि मेत्रेयेण परस्मयान्त्र-
 णानि समीहितानि । हा अवस्थे तूल्यसि । यो नानाह तत्रभवतश्चारुदत्तस्य
 १०८ ऋद्धचाहोरात्र प्रयत्नसिद्धैरुत्तरामुसभिगन्धिभिर्भादक्रेवाशितोऽभ्यन्तरचतु शालम्भार
 उपविष्टो मद्रुद्रातपरिवृतस्त्रिकर इवाङ्गुलीभिः स्पृष्ट्वा स्पृष्ट्वापनयामि । नगरचत्वर-
 वृषभ इव रोमन्थायमानस्तिगामि । स इदानीमह तस्य ददितया यत्र तत्र चित्वा
 १११ गृहपारागत इनावागनिमित्तमत्रामच्छामि । एष चार्यचारुदत्तस्य प्रियमयस्येन जूर्णवृद्धेन
 जातीमुमुम्बासितः प्रावारकोऽनुप्रेषितः सिद्धीकृतदेवकार्यस्यायं चारुदत्तस्योपनेतव्य
 इति । तथावदायं चारुदत्त पद्यामि । .. एष चारुदत्त सिद्धीकृतदेवकार्या गृहदेवतानां
 ११४ वलिं हरन्ति एवागच्छति ।]

(तत प्रणिनि यथानिर्दिष्टचारुदत्तो रदनिका च)

चारुदत्त — (उन्मत्तलोक्य सनिर्भद्र नि स्वप्न)

यासां वलि सपदि मद्रुद्धदेहलीनां

हंसैश्च सारसगणैश्च विलुप्तपूर्वं ।

तास्वय सप्रति विरुद्धतृणाङ्गुरासु

बीजाक्षलिः पतति कीटमुखावलीट ॥ ९ ॥

(इति मन्द मन्द परिक्रम्योपविशति)

and touching, [them] with fingers like a painter [the cups containing colours], [and] used to stay on ruminating like a bull at the city-square—[that I] now owing to his [being reduced to] poverty come here, after having moved about somewhere or

to the noble Carudatta after [his] worship of the deities is finished. So I shall just see the noble Cārudatta (*Moving about and beholding*) Here is Cārudatta with the worship of the deities finished coming up just hitherward, carrying the oblation [intended] for the household-deities

(Then enter Carudatta as described and Radanikā)

Cārudatta — *Looking up, sighing despondently*

[*Moving about slowly and slowly, sits down*

विदूषकः—एसो अज्जचारुदत्तो । ता जाव संपदं उवसप्पामि । (उपसृत्य) :
सोत्थि भवदे । वड्डु भवम् । [एष आर्यचारुदत्तः । तथावत्साप्रतमुपसर्पामि ।... स्वस्ति ३
भवते । वर्धता भवान् ।]

चारुदत्तः—अये सर्वकालमित्रं मैत्रेयः प्राप्तः । ससे स्वागतम् । आस्यताम् ।

विदूषकः—जं भवं आणवेदि । (उपविश्य) भो वअस्स एसो दे पिअ-
वअस्सेण जुण्णवुद्धेण जादीकुसुमवासिदो पावारओ अणुपेसिदो सिद्धीकिददेव-
कज्जस्स अज्ज चारुदत्तस्स तुए उवणेदच्चो नि । [यद्भवानाज्ञापयति ।... भो वयस्य
एष ते प्रियवयस्येन जूर्णवृद्धेन जातीकुसुमवासितः प्रावारकोऽनुपेयितः सिद्धीकृतदेव-
कार्यस्वार्पचारुदत्तस्य त्वयोपनेतव्य इति ।] (समर्पयति)

(चारुदत्तो गृहीत्वा सचिन्त. स्थितः)

विदूषकः—भो किं इदं चिन्तिअदि । [भोः किमिदं चिन्त्यते ।] १२

चारुदत्तः—वयस्य

सुखं हि दुःखान्यनुभूय शोभते घनान्धकोरप्यिव दीपदर्शनम् ।

सुखानु यो याति नरो दरिद्रतां धृतः शरीरेण मृतः स जीवति ॥ १० ॥

विदूषकः—भो वअस्स मरणादो दालिदादो वा कदरं दे रोअदि । [भो
वयस्य मरणाद्दालिदाश्च कतरसे रोचते ।]

Vidūṣaka:—Here [12] the noble Carudatta. So, I shall
now just approach [him] (Approaching) Greetings [or, wel-
fare] to you! May you prosper!

Cārudatta:—Oh, Maitreya, [my] all time-friend has come!
Friend, welcome [to you]! Take a seat, please

Vidūṣaka:—As you command. (Sitting down) O friend,
here is sent [with me] a mantle scented with jasmine flowers,
by your dear companion Jūrnavrddha with [the direction]
' it should be delivered by you to the noble Cārudatta after [his]
worship of the deities is finished. ' [Hands it over

[Carudatta, having taken it, becomes meditative

Vidūṣaka:—Oh, what is it that is being meditated upon?

Cārudatta —Friend,

Happiness indeed shines up, after having experienced
miseries, like the sight of a lamp amidst [masses of] thick
darkness. But a person who goes from luxury to penury, lives
on [really] dead, [only] keeping up [his] body. (10)

Vidūṣaka:—O friend, which one out of death or penury is
to your taste?

३ चारुदत्त — वयस्य

दारिद्र्यान्मरणाद्वा मरणं मम रोचते न दारिद्र्यम् ।

अल्पकृशं मरणं दारिद्र्यमनन्तकं दुःखम् ॥ ११ ॥

विदूषक — भो वयस्य अरु सतत्पिदण । पणइजणसक्कामिद्विहवस्स सुरजगपीदससस्स पत्थिवच्चन्दस्स विअ परिस्सभो वि दे अहिअदर रमणीओ ।

३ [भो वयस्य अरु सततन । प्रणयिजनसक्कामिनिविभवम्य सुरजनपत्तेशेपस्य प्रनिपच्चद स्येव पत्थियोऽपि तेऽधिकतर रमणीय ।]

चारुदत्त — वयस्य न ममार्थं प्रति वैश्यम् । पश्य

एतन्न मा वहति यद्गृहमस्मदीय

क्षीणार्थमित्यतिययं पारवर्चयन्ति ।

सशुष्कमान्द्रमदलेखमिव भ्रमन्त

कालात्ययमधुकरा करिण कपालम् । १२ ॥

विदूषक — भा वयस्य एदे म्मु दासीए पुत्ता अत्यक्कवत्ता वरडाभंदा विअ गोवालदारआ अण्ण जहिं जहिं ण सज्जनिं तहिं तहिं गच्छन्ति ।

३ [भो वयस्य एतं न न गम्यापुत्रा अधक्कवत्ता वरदाभीता इव गोपालदारका अण्ये यत्र यत्र न गच्छन्ते तत्र तत्र गच्छन्ति ।]

Carudatta — Friend

Out of penury or death death is to my taste not penury death [involves] a little affliction [while] penury [is] misery without end. (11)

Vidusaka — O friend Enough of being tormented Even the waning [or decay] of you who have given over [your] riches to suppliants like [that of] the moon on the first day being the remainder after being drunk by the divine folk [is] all the more charming

Carudatta — Friend my dejection [is] not with reference to [the loss of] riches See—

This however burns me that guests boycott [or fight shy of] our house because it has [its] wealth diminished like the wandering bees the temples of the elephant with the dense line of anchor all dried up on the passing away of the season [when the elephants are in rut]. (12)

Vidusaka — O friend indeed these rascals [lit sons of a whore] riches—a mere bagatelle—like cow boys in the forest afraid of wasps wend their way to wherever they are not enjoyed [also bitten referring to Gopāladāśkas]

चारुदत्तः—वयस्य

सत्यं न मे विभवनाशकृतास्ति चिन्ता
भाग्यक्रमेण हि धनानि भवन्ति यान्ति ।

एतत्तु मां दहति नष्टधनाश्रयस्य

यत्सोहृदादपि जनाः शिथिलीभवन्ति ॥ १३ ॥

अपि च

दारिद्र्याद्भियमेति ह्रीपरिगतः भ्रष्टयते तेजसो

निस्तेजाः परिभूयते परिभवान्निर्वेदमापद्यते ।

निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते

निर्वुद्धिः क्षयमत्यहो निधनता सर्वापदामास्पदम् ॥ १४ ॥

विद्वेषकः—भो वयस्य तं ज्ञेय अत्यकल्लवत्तवं सुमरिञ्ज अलं संत-

पिद्रेण । [भो वयस्य तमेवार्थकल्पवर्तं स्मृत्वाऽलं सततेव ।]

चारुदत्तः—वयस्य दारिद्र्यं हि पुरुषस्य

नियासश्चिन्तायाः परपरिभवो धैरमपरं

जुगुप्सा मित्राणां स्वजनजनविद्वेषकरणम् ।

Cārudatta:—Friend,

To speak the truth, my anxiety [is] not caused by the loss of riches; for, riches remain [or] depart in accordance with the course of fortune. This however burns me that people become slack in respect of even affection for one whose support of wealth has disappeared (13)

And further,

Owing to penury, one contracts [lit. goes to] shame; overcome [lit. surrounded] by shame he falls away from [his] spirit [or dignity]; bereft of spirit, he is humiliated; owing to humiliation, he becomes low-spirited, being low-spirited, he comes to grief; overwhelmed with grief, he is forsaken by [his] reason, bereft of reason, he goes to destruction !—Thus, alas! Poverty [is] the abode of all misfortunes! (14)

Vidūṣaka:—O friend, enough of being tormented, remembering [that] the same riches [are] a mere bagatelle

Cārudatta:—Friend, penury indeed [is] in the case of a man,

the abode of anxiety, extreme humiliation, another [or highest] enmity, [the breeder of] disgust for friends, the producer of hatred for relatives and the public. There arises

वनं गन्तुं बुद्धिर्भंगति च कलत्रात्परिभवो
हृदिस्थ शोकाग्निर्न च दहति संतापयति च ॥ १५ ॥

तद्वयस्य कृतो मया गृहदेवताभ्यो बलिः । गच्छ । त्वमपि चतुष्पथे मातृभ्यो
बलिमुपहर ।

3 विदूषकः—ण गमिस्सम् । [न गमिष्यामि ।]

चारुदत्तः—किमर्थम् ।

विदूषक —जदो एव्वं पुइज्जन्ता वि देवदा ण दे पसीदन्ति । तां को
4 गुणो देवेसु अञ्चिदेसु । [यत एव पूज्यमाना अपि देवता न ते प्रसीदन्ति । तत्को
गुणो देवेष्मर्चितेषु ।]

चारुदत्तः—वयस्य मा मैवम् । गृहस्यस्य नित्योऽयं विधिः ।

तपसा मनसा वाग्भिः पूजिता बलिकर्मभिः ।

तुष्यन्ति शभिनां नित्यं देवताः किं विचारितैः ॥ १६ ॥

5 तद्वच्च । मातृभ्यो बलिमुपहर ।

विदूषकः—भो ण गमिस्सम् । अण्णो को वि पउञ्जीअदु । मम उण

6 बम्हणस्स सब्ब ज्जेव विपरीदं परिणमदि । आदंसग्गदा विअ छाभा वामादो

inclination to go to the forest and humiliation by the wife.
The fire of grief stationed in the heart burns not, but at the
same time torments. (15)

Well friend, offerings have been made by me to the tutelary
deities. Go You too, offer oblation to the Mothers, at the square.

Vidūṣaka —I will not go

Cārudatta —What for [or, for what purpose]?

Vidūṣaka —Because, the deities even though thus being
worshipped are not favourably disposed towards you What
virtue then in worshipping gods?

Cārudatta —Friend, no, [do] not [say] so. This [is] an
obligatory (*niṭṭha*) rite for a householder.

Deities, wor-hipped with penance, meditation [lit mind],
prayers [or, words] [and] offerings of oblations are always
pleased with [devotees] of unruffled temper What [is the
use] of discussions [about a matter which is beyond
dispute]? (16)

So, go, offer oblation to the Mothers

Vidūṣaka —Oh I will not go Let some one else be
employed [for that job] For (*pañā*), in the case of me, a

दक्षिणा दक्षिणाद्रो वामा । अर्णं अ एदाए पदोसवेलाए इध राअमग्गे गाणिआ विडा चेडा राअवहुहा अ पुरिसा संचरन्ति । ता मण्डूअलुअस्स कालसप्पस्स मूसिओ विअ अहिमुहावदिदो वज्जो दाणि भविस्सम् । तुमं इध उवाविट्ठो किं ६ करिस्ससि । [भो न गमिप्यामि । अन्यः कोऽपि प्रयुज्यताम् । मम पुनर्नाह्मणस्य सर्वमेव विपरीतं परिणमति । आदर्शगतेव छाया वामतो दक्षिणा दक्षिणतो वामा । अन्यत्रैतस्या प्रदोषवेलायामिह राजमार्गे गणिका विटाध्वेदा राजवल्लभाश्च पुरुषाः सच-९ रन्ति । तस्मान्मण्डूअलुअस्य कालसर्पस्य मूपिक इवाभिमुखापतितो बध्य इदानीं भविष्यामि । त्वमिहोपविष्टः किं करिष्यसि ।]

चारुदत्तः—भवतु । तिष्ठ तावत् । अहं समापि निर्वर्तयामि ।

१२

(नेपथ्ये) तिष्ठ वसन्तसेने तिष्ठ ।

(ततः प्रविशति विटशकारचेटैरनुगम्यमाना वसन्तसेना)

विटः—वसन्तसेने तिष्ठ तिष्ठ ।

१५

किं त्वं भयेन, परिवर्तितसौकुमार्या
नृत्यप्रयोगविशदौ चरणौ क्षिपन्ती ।

उद्विग्नचञ्चलकटाक्षविसृष्टदृष्टि-

व्याधानुसारचक्रिता हरिणीव यासि ॥ १७ ॥

Brāhmana, everything without exception (era) ends in a contrary manner, like the reflection shown up in a mirror, [with] the right [appearing] on the left and the left, on the right. And again, at this evening time, there would be roaming about on the king's highway, courtezans, Vitas, Cetas, and King's favourites. Hence, I coming face to face [with them] shall now be an easy prey [fit fit to be murdered by them], like a mouse coming in front of a deadly snake greedy of frogs. What would you be doing, sitting here?

Cārudatta :—All right! Just stay on; I shall conclude [my] meditation.

(Behind the curtain)—Stay, Vasantasenā, stay.

(Then enter Vasantasenā being followed by Vīta, Sakāra and Ceta)

Vīta :—Vasantasenā, stay, stay.

Why are you running away through fear, throwing away [your] delicate nature, stamping [your] feet skilful in the art of dancing, with [your] eyes directing terrified and tremulous glances, like a female deer frightened at the pursuit by a hunter?

∴ (17)

शकार — चिट्टु वसन्तशेगिए चिट्टु ।

किं याशि घावशि पलाअशि पक्खलन्ती

वाशू पडीदि ण मलिस्साशि चिट्टु दाव ।

कामेण दज्झदि हु मे हडके तवइगी

अड्ढाललाशिपडिदि विअ मंशखण्डे ॥ १८ ॥

[तिष्ठ वसन्तसेनिके तिष्ठ ।

किं यामि गवसि पलायने प्रखलन्ती वामु प्रतीद न मरिष्यसि तिष्ठ तावत् ।

कामेन च्यने स्तु मे ददय तपस्वि अद्वारराशिपतितमिव मासखण्डम् ॥]

चेट — अज्जुके चिट्ट चिट्ट ।

उत्तामिता गच्छमि अन्निका मे शंपुण्णपुच्छा विअ गिम्हमोरी ।

ओयग्गदी आमिअमइके मे वण्णे गडे कुक्कुडशावके टय ॥ १९ ॥

[आय तिष्ठ तिष्ठ ।

उत्तामिता गच्छस्यन्तिहान्मम सपूर्वपक्षेव ग्रीष्ममयूरी ।

अत्रवयन्ति स्वामिभहारको मम वने गतः कुक्कुटशावक इव ॥]

विट — वसन्तसेने तिष्ठ तिष्ठ ।

किं यासि वालकदलीव विकम्पमाना

रक्काशुक पवनलोलदशं यहन्ती ।

रत्तोत्पलप्रकरकुड्डालमुत्सृजन्ती

टट्ठेर्मन शिलगुहेव विदार्यमाणा ॥ २० ॥

Sakara — Stand, Vasantasena, stand.

Why are you going, running, fleeing [all] stumbling?

Young maiden, be calm, you would not die, stand awhile.

My poor heart is indeed being burnt up by Madana [love], like a piece of flesh fallen in a heap of burning coals (18)

Ceta — Noble lady, stay, stay

Greatly frightened, you go away from near me, like a pea-hen in the summer season with [her] plumage [in] full [display] my lord and master is stalking up like the young one of a cock gone into the forest. (19)

Vita — Vasantaseni, stand, stand!

Why are you, shaking violently like a young plantain tree, running away, wearing a red silken garment with the skirts moving about owing to the wind, [and] throwing off buds of a mass of red lotuses, like a cavern of red arsenic being torn off with chisels! (20)

शकार —चिह्न वसन्तशेणिए चिह्न ।

मम मअणमणङ्ग मम्मथ वहुअन्ती
 णिशि अ शअणके म णिहअ आक्खिअन्ती ।
 पशलशि भअभीदा पक्खलन्ती खलन्ती
 मम वसमणुजादा लावणइशेव कुन्ती ॥ २१ ॥

[तिष्ठ वसन्तसनिक तिष्ठ ।

मम मदनमनङ्ग मम्मथ वर्धयन्ती निशि च शयनके मम निद्रामाक्षिप्रती ।
 प्रसपति भयभीता प्रखलती खलन्ता मम वसमनुयाता रावणस्येव कुन्ती ॥] ३

विट —वसन्तसेने

किं त्व पदैमम पदानि अवशेषयन्ती
 व्यालीव यासि पतणेन्द्रभयाभिभूता ।
 वेगादह प्रविशुत पवन न रुन्ध्या
 त्वन्नियहे तु वरगात्रि न मे प्रयत्न ॥ २२ ॥

शकार —भावे भावे

एशा णाणकमूशिकामकशिका मच्छाशिका लाशिका
 णिपणाशा कुलणाशिका अवशिका कामस्स मञ्जूशिका ।
 एशा वेशवहू शुवेशणिलआ वेशङ्गणा वेशिआ
 एते शे दश णामके मइ कले अज्जावि मं णेच्छदि ॥ २३ ॥

Śakara —Stay Vasantasena stay

Increasing [in intensity] my love passion [and] amour
 and interrupting my sleep at night on the bed you are
 moving off frightened owing to fear stumbling and greatly
 stumbling having come into my power like Kunti [into
 that] of Ravana (21)

Vita —Vasantasena

Why are you surpassing [in speed or going beyond]
 my steps with [your] steps running away like a female
 serpent overcome with fear of the lord of birds? Shooting
 off with speed can I not arrest the wind [itself]? But O
 fair limbed one there [can be] no effort on my part for
 overtaking you (22)

Śakara —Bhava, Bhava !

This one—the whip of love snatching away coins [or
 money] fish eater dancer noseless [or flat nosed] family
 destroyer not controllable casket of love this one a courtesan,
 an abode of fine ornaments [or apparel] a prostitute a
 harlot—these [are] the ten names given [lit made] by me to
 her [still] even now she desires me not ! (23)

[भाव भाव

एषा नाशुकमोषिकाभकशिका मत्स्याशिका लासिका
निर्नासा कुलनाशिका अवशिका कामस्य मञ्जूषिका ।

एषा वेशवधू. भुवेषानिलया वेशाङ्गना वेशिका

एतान्वस्या दश नामकानि मया कृतान्वयापि मा नेच्छति ॥]

विटः—

प्रसरसि मयविह्वला किमर्थं प्रचलितदुण्डलघृमुगण्डपाश्र्वां ।

विटजननखघट्टितैश्च धीणा जलधरगर्जितभीतसारसीव ॥ २४ ॥

शकार.—आणञ्जनन्तवहुभूशणशहमिग्गं

किं दीव्यदी विअ पलाअशि लामभीदा ।

एरो हलामि शहगान्ते जघा हण्णमे

विग्गायशुग्ग वहिण्णि विअ तं शुभहम् ॥ २५ ॥

[दश अशमिनिनहुभृयणसन्धमिअ सि शीपरीव पलायमे रामभीता ।

एष हरामि मत्सेति यथा हनुमान्विस्वावर्षाभिर्गिनीमिव ता सुभद्राम् ॥]

चेटः—

लामेहि अ लाअरुहहं तो फराहिशि मच्छमंगकम् ।

एवेहि मच्छमंगकेहि शुणआ मलअं ण शेयन्ति ॥ २६ ॥

[मय च राजवत्सर्भं ततः खादिष्यमि मत्स्यमासकम् ।

एतान्या मत्स्यमामान्या श्वानो मुदक न सेवन्ते ॥]

Vita —

For what purpose are you, overwhelmed with fear, moving off, with [your] cheek regions [or, sides] rubbed against the ear-rings tossing about like a lute struck fast by the nails of the Vita people [or] like a female Sāraśa frightened at the thundering of the clouds ?

(24)

Śakāra —

Why are you fleeing away like Draupadi afraid of Rāma, in a manner in which there is a mingling of the tinkling sounds of many ornaments ? Here I [shall] take [you] off suddenly, like Hanumat, that [well known] Subhadra, Viśvāvasu's daughter !

(25)

Ceta — Sport indeed with the king's favourite, and then [or, as a result of that] you would eat fish and meat. By these [two] fish and meat, the dogs [also] do not take to a dead body

(26)

विट—भवति वसन्तसेने

किं त्वं कटीतटनिवेशितमुद्रहन्ती
ताराविचित्ररुचिर रशनाकलापम् ।
वक्त्रेण निर्माथितचूर्णमन शिलेन
व्रंस्ता द्रुतं नगरदैवतवत्प्रयासि ॥ २७ ॥

शकार—*शुभ्रद्वैरे*

अम्हेहि चण्ड आहिशालिअन्ती वणे शिआली विअ कुक्कुलेहिं ।
पलाशि शिग्घ तुलिद शवेगं शवेण्टण मे हलअ हलन्ती ॥ २८ ॥

[अम्भाभिन्नण्डमभिज्ञायमाणा वने शृगालीव कुक्कुरे ।

पलायसे शीम त्वरित संवेग सवृन्त मम हृदय हरन्ती ॥]

वसन्तसेना—पल्लवआ पल्लवआ परहुदिए परहुदिए । [पल्लवक पल्लवक ३
परभृतिके परभृतिके ।]

शकार—(सभयम्) भावे भावे मणुइश मणुइशे । [भाव भाव मनुष्या
मनुष्या ।]

विट—न भेतव्य न भेतव्यम् ।

वसन्तसेना—माहविए माहविए । [माधविके माधविके ।]

विट—(सहासम्) मूर्ख परिजनोऽन्विष्यते ।

Vita —Lady, Vasantasena

Why are you, wearing a girdle zone placed round the region of the hips [or, waist] and shining picturesquely like the stars [or, owing to the pearls] running away quickly, frightened, like a city-deity, with [your] face surpassing powdered red arsenic ?

(27)

Sakāra —

Being hotly pursued by us, like a female jackal by dogs in a forest, you are fleeing quickly, hastily [and] with speed, carrying [with you] my heart with [its] stem !

(28)

Vasantasena —Pallavaka Pallavaka ! Parabhrtika,

Parabhrtika !

Sakāra —(With fear) Bhāva Bhāva ! [She is calling for] men, men !

Vita —Fear not, fear not

Vasantasena —Madhavika Madhavika !

Vita —(Laughing) Fool ! Servants are being sought [by her] !

शकारः—भावे भावे इत्थिआं अण्णेश्चि । [भाव भाव स्त्रियमन्वपपाते ।]

चिटः—अथ किम् ।

१२ शकारः—इत्थिआणं अद मालेमि । शूले हगे । [स्त्रीणा शतं मारयामि । शूलेऽहम् ।]

वसन्तसेना—(शून्यमवलोक्य) हन्ती हन्ती कथं परिअणो वि परिब्भट्ठो ।

१५ एत्थ मए अण्णा सअ ज्जेव रभिवद्ववा । [हा धिक् हा धिक् । कथं परिज्जोअपि परिग्रहः । अत्र मयात्मा स्वयमेव रक्षितव्यः ।]

चिटः—अन्विष्यतामान्वप्यताम् ।

१८ शकार—वसन्तशोणिए विलव विलव परहुदिअं वा पल्लवअं वा शब्बं एव्व वशन्तमअम् । मए अहिशालेअन्तो तुमं के पलित्ताइइशदि ।

किं भीमशोणे जमदग्निपुत्ते कुन्तीशुदे वा दशकन्धले वा ।

एशे हगे गेण्हय केशहस्ते दुस्साशणश्राणुकिदि कलेमि ॥ १९ ॥

णं पेक्ख णं पेक्ख ।

अशी झुत्तिम्भे वल्लिदे अ मस्तके कप्पेम शीशं उद मालएम् वा ।

अलं तवेदेण पलाइदेण मुमुक्खु जे होदि ण शे क्खु जीअदि ॥ २० ॥

Sakāra —Bhāva, Bhāva! Is she searching for a woman!

Vita —Just so

Sakāra —A century of women, I [can] kill. Brave [am] I [to that extent] !

Vasantasenā —(Finding herself all alone) Oh fie! Ales! How, even the attendants have slipped away! Now in the present case [my] self will have to be protected by myself alone

Vita —Search for, search for [them]

Sakāra —Vasantasenā, shout out, shout out for Parabhṛtikā, or for Pallavaka, or for the matter of that, the whole Vasanta month Who could protect you being pursued by me—

Bhīmasena, the son of Jamadagni or the ten-necked one, the son of Kuntī? Here I grasping [you] by the mass of hair would act in imitation of Duhsāsana! (29)

Just see, just see—

[My] sword [is] very sharp and [your] head turned [this way], I shall cut off the head or for the matter of that, kill [you] Enough of this your running away. One who is on the point of death [because of my determination to kill him] would indeed not live [even if he were to run away] ! (30)

[वसन्तसेनिके विलप विलप परभृतिका वा पल्लवक वा सर्वमेव वसन्तमासम् ।
मयाभिसार्यमाणा त्वा क परिनास्यते ।

किं भीमसेनो जमदग्निपुत्र^{उत्तम} कुन्तीसुतो वा दशकन्धरो वा ।

एषोऽह गृहीत्वा कशहस्ते दु शासनस्यानुकृति करोमि ॥

ननु प्रक्षस्व ननु प्रेशस्व । ~~कुन्दर~~

असि मुनीश्वणो वलितं च मन्त्रक कल्पये शीर्षमुत मारयामि वा ।

अल् तवैतेन पलायितन मुमुर्षुर्या भवति न स खलु जीवति ॥]

वसन्तसेना—अज्ज अबला कसु अहम् । [आर्य अबला खल्वहम् ।]

विट्—अत एव भियसे ।

शकार—अदो ज्वे ण मालीअसि । [अत एव न भाषसे ।]

वसन्तसेना—(स्वगतम्) कध अणुणओ वि शे भअ उप्पादेदि । भोडु ।

एव्व दाव । (प्रकाशम्) अज्ज इमादो किंपि अलङ्करण तर्कीअदि । [कथमनु १२

नयोऽप्यस्य भयमुत्पाशयति । भवतु । एव तावत् । . आय अम्माक्किमप्यलङ्करण तक्क्येते ।] १५

विट्—शान्तम् । भवति वसन्तसेने न पुष्पमोषमर्हत्युद्यानलता । तत्कृत
मलङ्करणे ।

वसन्तसेना—ता किं कसु दाणिम् । [तर्कि खलिदानीम् ।]

शकार—हगे वैरुलिशमणुइशे वाशुदेवके कामइद्वे । [अह वरपुरुषमनुष्यो
वासुदेव कामयितव्य ।] १८

Vasantasena —Sir, I am indeed a [helpless] woman!

Vita —Hence alone you [still] live!

Śākāra —Hence alone you are not being killed!

Vasantasena —(To herself) How, even his courtesy [or propitiation] creates terror [in me] Well, [I shall do] just thus (Aloud) Sir, is some ornament or other being sought from this [person, that is me]?

Vita —God forbid [lit peace]! Lady, Vasantasenā, a garden creeper does not deserve to be robbed of [its] blossoms So, away with [that is, speak not of] the ornaments!

Vasantasenā —Then what indeed [is it] now [that you harass me for]?

Śākāra —I, an excellent person and a human being [a veritable] Vasudeva ought to be made love to [by you]

वसन्तसेना—(सन्तोषम्) शन्नं शन्तम् । अवेहि । अणज्ज मन्तेसि । [शान्त
शान्तम् । अपेहि । अनार्थं मन्वयसि ।]

- २१ शकारः—(संतालिका विहस्य) भावे भावे पेवख दाव । मं अन्तलेण शुशि
णिद्धा एशा गणिआदालिआ णम् । जेण मं भणादि—एहि । शन्तेशि ।
क्विलिन्तेशि त्ति । हगे ण गामन्तल ण णगलन्तलं वा गडे । अज्जुके श्वादि
२२ भावश्च शीश अनणकेहिं पादहिं । तव ज्जेव पञ्चाणुपाञ्चिआए आहिण्डन्ते शन्ते
क्विलिन्ते म्हि श्नुते । [भाव भाव प्रेक्षस्व तावत् । मामन्तरेण सुखिग्धैषा गणिआदा-
रिका ननु । येन मा भणति— एहि । शान्तोऽसि । क्लान्तोऽसि इति । अह न
२३ ग्रामान्तरं न नगयन्तरं वा गत । भद्रालिके श्मे भावस्य शीर्षमात्मीयाभ्यां पादाभ्याम् ।
तत्रैव पृष्ठानुपृष्ठीक्यादिण्डमान शान्तः क्लान्तोऽसि सवृत्तः ।]

विट—(स्वगतम्) अये कथं शान्तमित्यभिहिते श्रान्त इत्यवगच्छति

- ३० मूर्खः । (पराशम्) वसन्तसेने वेशवासविकृद्धमभिहितं भवत्या । पश्य

तरुणजनसहायश्चिन्त्यतां येशवासो

विगणय गणिका रथं मार्गजाता लतेय ।

वहसि हि धनहार्यं पण्यभूतं शरीरं

सममुपचर भद्रे सुप्रिय चैप्रियं च । ३१ ॥

Vasantasena —(*Indignantly*) Shut up! Stop! Get away
You talk of something unworthy!

Sakāra —(*Laughing while clapping his hands*) Bhāva,
Bhāve, just see I say, this courtesan girl [is] extremely (su)
affectionate towards me so that [she] says to me—'Come on,
you are tired, you are fatigued' [Now] I have not gone to
another village or to another city Lady, I swear by the head of
Bhāva, [and] by my own feet, that I have become tired [and]
fatigued, wandering about close upon your heels alone!

Vita:—(*To himself*) Oh, how [this] fool understands
'fatigued' when [she] has said 'Shut up'. (*Aloud*) Vasantasena,
your ladyship has said [something] contrary to [your] stay in
the Courtesan square See—

I let it be borne in mind that the story in the Courtesan square

be secured by wealth. Good lady, wait upon [therefore]
equally one very agreeable and one disagreeable [to you]' (31)

१ सहरतारं । २ मं dropped. ३ वापिष वा ।

अपि च

वाप्या स्नाति विचक्षणो द्विजपरो मूर्खाऽपि वर्णाधम
फुला नाम्यति वायसोऽपि हि लता या नामिता बर्हिणा ।
ब्रह्मक्षत्रविशस्तरन्ति च यया नाथा तयेवेतरे
त्वं वापीव लतेव नोरिव जन वेष्ट्यासि सर्वं भज ॥ ३२ ॥

वसन्तसेना—गुणो यस्य अणुराअस्स कारणम् ण उण बलकारो ।

[गुण खल्वनुगमस्य कारणम् न पुनर्बलात्कार ।]

शकार—भावे भावे एशा गन्धदाशी कामदेवाअदणुज्जाणादो पहुदि ३
ताह दलिदचालुदताह अणुलता ण म कामेदि । वामदो तइश घलम् । जधा
त्तव मम अ हत्यादो ण एशा पलिब्भइदि तथा कलेडु भावे । [भाव भाव एसा
गर्भदासी कामदेवायतनोयानात्मभूति तस्य दरिदचात्तस्यानुरक्ता न मा कामयते । ६
चापतस्तस्य गृहम् । यथा तत्र मम च हस्तात्रैषा परिभ्रश्यति तथा करोतु भाव ।]

विट—(स्वगतम्) येदेव परिहर्तव्यं तदेवोदाहरति मूर्खं । कथं, वसन्त-
सेनार्यचारुदत्तमनुक्ता । सुमु खल्विदमुच्यते—रत्न रत्नेन संगच्छते इति । तद्ग-
च्छतु । किमनेन मूर्खेण । (प्रकाशम्) क्राणेभीमात् वामतस्तस्य सार्थवाहस्य गृहम् ।

And further,

A well versed eminent Brahmana as also an idiot of the lowest caste—[both] bathe in [the same] well, even a crow again bends down the same blossomed creeper that was bent down by a pea cock, by the same boat by which Brahmanas Ksatriyas and Vaisyas cross over [the river] cross the others [that is the Sudras] You are a courtesan, like the well, like the creeper like the boat [so] wait upon all people [without discrimination] (32)

Vasantasena—Merit indeed [is] the cause [or inspirer] of love, not again force

Śākāra—Bhava, Bhava, this slave-by birth deeply attached to that poor Cārudatta since [her visit to] the garden of the Kāmadeva temple, does not love me His house [is] to the left. So, let Bhava so arrange that this one does not slip away from your [his] or my hands.

Vita—(To himself) [This] fool is relating the very thing that ought to be kept back What, Vasantasena [is] deeply attached to the noble Carudatta! It is indeed well said—' A gem is united with a gem ' So, let her go. What

१२ शकारः—अथ इ । वामदो तद्दश घलम् । [अथ किम् । वामतस्तस्य गृहम्] वसन्तसेना—(स्वगतम्) अम्महे । वामदो तत्स गेहं त्ति जं सञ्चम अवरज्जन्तेण वि दुज्जेण उवक्किदम् जेण विअशङ्कम पाविदम् । [आश्चर्यम् । वामतस्तस्य गृहमिति यमत्यम् अपा पतापि दुर्जेनेनोपकृतम् येन प्रियसमम प्रापितः]

१५ शकारः—भावे भावे वन् ॥ क्वु अन्धआले माशलाशिपविद्धा विअ मशी-गुट्टिआ दीशन्दी उज्व पणट्टा वशन्तशेणिआ । [भाव भाव बलीयसि खल्वन्ध-कारे मापताशिप्रविष्टेय मसीगुट्टिक् इत्यमानेव प्रनष्टा वसन्तसेनिका ।]

१८ विट्.—अहा बलवान-उकार । तथाहि ।

आलोकप्रिशाला मे महसा तिमिरप्रवेशविच्छिन्ना ।

उन्मीलितापि हृष्टिर्निमीलितेवान्धकारेण ॥ ३३ ॥

अपि च

लिम्पतीव तमाऽह्वानि वर्षतीघाञ्जन नम ।

असत्पुरुषस्यैव हृष्टिर्विफलतां गता ॥ ३४ ॥

शकार—न व भाव अण्णेशामि वशन्तशेणिअम् । [भाव भाव अन्विष्यामि वसन्तसेनिकाम् ।]

[have I to do] with this fool (Aloud) Bastard, [is] the house of that big merchant to the left ?

Sakāra —Just so His house [is] to the left

Vasantasena —(To herself) Ah ! To speak the truth, by [saying] that his house [is] to the left, the wicked fellow, although offending [me] has [actually] obliged [me] in that, union with [my] beloved has been accomplished.

Sakāra —Bhava Bhava, in [the] pitchy darkness indeed, has disappeared [or been quite lost] Vasantasena while just being seen, like a small ball of soot entering into a heap of black beans

Vita —Oh [How] dense [is the] darkness ! For,

My eye [sight] reaching far when there is light, [but] suddenly cut off by entering into gloom, although fully opened up is as though closed up by darkness ! (33)

And further,

Darkness is as though, besmearing the limbs the sky is, as though, showering forth [black] collyrium, the eye-sight, like service of an unworthy person, has become fruitless ! (34)

Sakāra —Bhāva Bhava' I shall make a search for Vasantasena

विटः—काणेरीमात, अस्ति किंचिच्चिदं यदुपलक्षयति ।

शकार—भावे भावे किं त्वम् । [भाव भाव विभम् ।]

विट—भूषणशब्दं सौरभ्यानुभिद्धान् माल्यगन्धं वा ।

शकार—शुणामि मन्त्रगन्धम् । अन्धआत्तुलिदाए उण णहिआण ण

शुत्रत्तं पेत्तमि महणशब्दम् । [शुणान् मन्त्रगन्धम् । अन्धकारपुरितया पुनर्नासि
कथा न सुयत्त पश्यामि भूषणशब्दम् ।]

विट—(जनान्निरुम्) वसन्तसेन

काम प्रदोषतिगिरेण न दृश्यसे त्व

सौभाग्यनीव जन्तोदरसंधिलोना ।

त्वां सुचधिष्यति त माल्यममुद्गयोऽथ

गन्धश्च भीरु गुत्तराणि च नृपुराण ॥ २५ ॥

श्रुत्वं वसन्तसेने ।

वसन्तसेना—(स्वयम्) सुद महिद् ज । (नाम्नेन तूप्राण्यु भागं
माशानि चापनीग किंचि पारदम्ब हस्तेन परामश्य) अस्मा भित्तिपरामर्शिसुद्भ
पत्रसुदुआरअं वसु एदम् । माणामि अ संजाएण गन्धम् संबुद्धं पत्रसुदुआरअम् ।
[श्रुत्वं गीर्त्तं च । अह भित्तिपरामर्शिसुचन पदाद्वारं खन्तं । जानातं च स ॥
मेन गेहस्य सत्तं पदाद्वारम् ।]

Vita.—Bismillah is there any indication [at all] which
you note ?

Sakara.—Māya Dhara What like ?

Vita.—The tinkling of the ornaments or the scent of the
garlands blended with sweet fragrance.

Sakara.—I hear the scent of the garlands but I cannot
see quite distinctly the tinkling of the ornaments with [my]
nose filled with darkness.

Vita.—(To her) Vasantasena

True you are not seen owing to the evening gloom like the
lightning lighted up in the air to the cloud interior, but this
scent again arising from the garlands would penetrate to you
[and] I think, the anklets likewise [are] in use. (35)

Do you hear, Vasantasena ?

Vasantasena.—(To herself) I have heard and [also]
understood (Desha d'ama gullama ay le, anklete, and k'ama off
the garlands, coming a'cut a little, can't feeling by the hand) Ah !
This [is] indeed a subtle or indicate [] the feel about the wall

१ संवत्सरा ।

चारुदत्तः—उयस्य समाप्तजपोऽस्मि । तत्संप्रतं गच्छ । मातृभ्यो बलिमुपहर ।

विदूषकः—भो ण गमिस्सम् । [भोः न गमिष्यामि ।]

५ चारुदत्तः—विक्रष्टम् ३

दाग्निश्रात्युरूपस्य बान्धवजनो वाक्ये न संतिष्ठते
सुस्त्रिधा विमुग्धीभजन्ति संहृदः स्फारीभवन्त्यापदः ।
मच्च हासर्मुपात शीलशशिनः फान्तिः परिम्लायते
पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ॥ ३६ ॥

अपि च

संगं नैव हि कश्चिदस्य कुरुते संभाषते नादरा-
त्संप्राप्तो गृह्णुत्सर्वेषु धनिनां सायज्ञमालोकयते ।
दूरादेव महाजनस्य विहरत्यत्पृच्छन् लज्जया - (६) ॥
मन्ये निर्धनता प्रकाममपरं पृष्टं महापातकम् ॥ ३७ ॥

अपि च

And I know by the joining [of the panes] that the side-door of the house is closed up

Cārudatta —Friend, I have finished the muttering of the Mantras —go now; offer oblation to the Mothers

Vidūṣaka —Oh, I will not go

Cārudatta —Fie! Alas!

Owing to [his] poverty, a man's relatives do not stand by [or, act up to his] words [his] extremely intimate friends turn [their] faces away [from him], miseries multiply; [his] spirit declines, the lustre of the moon in the form of [his] character fades away, and what sinful deed is done even by others is attributed to [or, regarded as possibly done by] him. (36)

And further,

No one, verily, keeps company with him, or converses respectfully [with him], when gone to the mansions of the wealthy on festive occasions, he is looked down upon with contempt, having [only] scanty clothing he moves about only at a distance from the big people, owing to shame, I willingly consider pennilessness as another sixth great sin! (37)

And further

दारिय शोचामि भवन्तमेवमस्मच्छरीरे सुहृदित्युपित्वा ।

विपन्नदेहे मयि मन्दभाग्ये ममेति चिन्ता क्व गमिष्यसि त्वम् ॥ ३८ ॥

विदूषक.—(सवैलम्ब्यम्) भो वअस्स जइ मए, गन्तव्वम् ता एसा वि भे
सहाइणी रदणिआ भोडु । [भो वयस्य यदि मया गन्तव्यम् तदेपापि मम सहायिनी
रदनिका भवतु ।]

चारुदत्तः—रदनिके मैत्रेयमनुगच्छ ।

चेटी—जं अज्जो आणवेदि । [यदार्य आज्ञापयति ।]

विदूषकः—भोदि रदणिए गेण्ह बलि पदीवं अ । अहं अपावुदं पक्खदुआरअं
करोमि । [भवति रदनिके गृहाण बलि प्रदीपं च । अहमपावृत पक्षद्वारक करोमि ।]
(तथा करोति)

यसन्तसेना—मम अम्भुवत्तिणिमित्तं विअ अवावुदं पक्खदुआरअम् । ता
जाव पविसामि । (इत्थं) हद्धी हद्धी । कथं पदीवो । [ममाभ्युपपत्तिनिमित्तम् ।]
वापावृत पक्षद्वारकम् । तथावत्प्रविशामि । ...हा धिक् हा धिक् । कथं प्रदीपः ।]
(पदान्तेन निर्वाप्य प्रविष्टा)

चारुदत्तः—मैत्रेय किमेतत् ।

विदूषकः—अवावुदपक्खदुआरणेण पिण्डीभूदेण वादेण णिक्खाविद्धो पदीवो ।

[O] Poverty ! I feel sorry for you—having stayed thus in
our body like a friend, where would you be going when
I, luckless that I am, have [my] body lost [lit. dead]?—this
[is] my anxiety !

(38)

Vidūṣaka :—(With embarrassment) O friend, if I must go,
then let this Radanikā also be my companion [that is, accom-
pany me]

Cārudatta —Radanikā, follow Maitreya.

Ceṭī :—As the noble one commands

Vidūṣaka :—Worthy [or, lady] Radanikā, take the oblation
and the lamp. I shall unfasten the side door. [Does accordingly

Vasantasenā —The side-door has been unfastened as
though for the purpose of favouring me. So, I shall just enter.

(Seeing) Alas ! Oh, the pity of it ! How, a lamp !

[Putting out the lamp with the skirt of her garment, goes in

Cārudatta :—Maitreya, what [is] this ?

Vidūṣaka :—The lamp has been extinguished by the wind
coming in a gust, owing to the side-door being opened. Worthy

१५ भोदि रदणिण्णिक्कम तुमं पम्पदुआरण । अहंपि अन्भन्तरचटुस्सालादो पदीवं
पज्जालिअ आअच्छामि । [अपावृतपक्षद्वारेण पिण्डीभूतेन बानेन निर्वापितः प्रदीपः ।
भगति रदनिके निष्काम त्व पक्षद्वारेण । अहमप्यभ्यन्तरचतुःशालातः प्रदीपं प्रज्वा-
२८ ल्यागच्छामि ।] (इति निष्क्रान्तः)

शकारः—भावे भावे अण्णेशामि वशन्तशेणिअम् । [भाव भाव अन्वेपयामि
वसन्तसेनिराम् ।]

२९ विट्टः—अन्विष्यतामन्विष्यताम् ।

शकारः—(तथा कृत्वा) भावे भावे गहिदा गहिदा । [भाव भाव गृहीता गृहीता]

विट्टः—मूर्खे नन्वहम् ।

२० शकारः—इदो दाव भविअ एअन्ने भावे चिट्टु । (पुनरन्विष्य चेद
गृहीत्वा) भावे भावे गहिदा गहिदा । [इतस्तावद्धृत्वा एअन्ते भावस्तिष्ठतु ।
...भाव भाव गृहीता गृहीता ।]

२० चेट्टः—भट्टके वडे हगे । [भट्टारक चेटोऽहम् ।]

शकार — इदो भावे इदो चेडे । भावे चेडे चेडे भावे । तुम्हे दाव एअन्ते
चिट्टु । (पुनरन्विष्य रदनिका केशेषु गृहीत्वा) भावे भावे शंपदं गहिदा गहिदा

३० वशन्तशेणिआ ।

Radanika you get out by the side-door I, on my part, would
come, having lighted the lamp from the inner quadrangle | Exit
Śākara — Bhāva, Bhāva, I shall make a search for
Vasantaśenā !

Vita — Search on, search on

Śākara — (Doing accordingly) Bhāva, Bhāva, [she is]
caught caught !

Vita — Fool, [it is] I surely

Śākara — Just going to this side, let Bhāva stay on in a
corner (Searching again, and taking hold of Ceta) Bhāva,
Bhāva, [she is] caught, caught !

Ceta — Master, [it is] I, Ceta

Śākara — Here, Bhāva, here Ceta Bhāva, Ceta; Ceta,
Bhāva Both of you, stay on just in a corner (Again searching,
grasping Radanika by the hair) Bhāva, Bhāva, now is caught,
[definitely] caught Vasantaśenā,

अन्धआले पलाअन्ती मल्लगन्धेण शूद्रा ।

केशविन्दे पलामिट्टा चाणक्येण्य दोव्यदी ॥ ३९ ॥

[इतो भावः इतश्चेटः । भावश्चेटः चेतो भावः । युवा तावदेकान्ते तिष्ठतम् ।

भाव भाव साप्रत गृहीता गृहीता वसन्तसेनिका ।

अन्धमारे पलायमाना माल्यगन्धेन सूचिता ।

केशवृन्दे परामृण चाणक्येण्येव द्रोपदी ॥]

विट्—एपासि वयसां दर्पात्कुलपुत्रानुसारिणी ।

केशेषु क्लृप्तमाह्वेषु सेवितव्येषु कर्पिता ॥ ४० ॥

शकार—एशाशि वाशू शिलशि ग्गहीदा केशेषु बालेषु शिलोलुहेषु ।

अक्रोश विक्रोश लयाहिचण्डं शंभुं शिव शंकलमशिलं वा ॥४१॥

[एपासि वासु शिरसि गृहीता केशेषु बालेषु शिरारुहेषु ।

आक्रोश विक्रोश लयाधिचण्ड शंभु शिव शंकरमीश्वर वा ॥]

रदनिका—(सभयम्) कि अज्जमिस्सेहि ववसिदम् । [किमार्यमिश्रैर्व्यनसितम्] ३

विट्.—काणेलीमातः अन्य एवैष स्वरसंयोगः ।

शकार—भावे भावे जथा दक्षिणपरिलुद्धाए मज्जालीए शलपलिवत्ते

होदि तथा दाशीए धीए शलपलिवत्ते कडे । [भाव भाव यथा दक्षिणपरिलुद्धाया
मार्जारिकाया स्वरपरिवृत्तिर्भवति तथा दास्यापुत्र्या स्वरपरिवृत्ति कृता ।] ६

fleeing away in the darkness, betrayed [or, indicated] by
the scent of garlands, taken hold of by the mass of hair, like
Draupadi by Canakya (39)

Vita—

Here are you dragged by the hair rich [that is decorated]
with flowers, and fit to be honoured,—you going after, through
the pride of youth, a nobly-born person. (40)

Sakāra—

Here are you, girl, taken hold of, by [your] head, hair,
locks, tresses, shout out, scream, cry loudly enough for
Śambhu, Śiva, Śankara or Isvara ! (41)

Radanikā—(With fear) What are [you] honourable
gentlemen bent upon doing [or driving at] ?

Vita—Bastard, quite different [is] this voice !

Śakāra—Bhāva, Bhava, just as there is the change of
voice of a she-cat greedy of the cream of curds, so has been
effected a change of voice by [this] daughter of a whore

त्रिं — कथं स्वरपरिवर्तं कृतं । अहो चित्रम् । अथवा विमत्र चित्रम् ।

इयं रत्नप्रवेदीन कलाना चोपशिक्षया ।

वक्षणापण्डितत्वेन स्वरनैपुण्यमाश्रिता ॥ ४२ ॥

(प्रविश्य) त्रिदूषक — श्री ही भं पद्मोसमन्दमाहृद्रेण पशुबन्धोवणीदस्स विअ
उगलस्स हिअअम् फुरुराअट्टि पदीवो । (उपमृत्यु रदनिफा वृक्षा) भो रदणिण ।
[आश्चर्यं भो प्रदामन्दमारुतेन पशुबन्धापनीतस्य उगलस्य इदं यम् फुरुरायते
प्रदीप । भो गन्तव्ये ।]

शकार — भावे भावे मणुइशे मणुइशे । [भाव भाव मनुष्यो मनुष्यः ।]

त्रिदूषक — जन णेदम् सरिसं णेदम् जं अज्जचाहृदत्तस्स दडिददाए
सपदं परपुग्गि मंइ पविशन्ति । [युक्त नेदम् सवृश नेदम् यदार्पचाहृदत्तस्य दरिद्र-
तया सायन परपण्याः ४४ प्रा शन्ति ।]

रदनिका — अज्ज मिनेअ पेस्स मे परिहवम् । [आर्यमेनेय प्रेशस्व मे परिभवम्]

त्रिदूषक — किं तव परिहवो । आहु अम्हाणम् । [किं तव परिभवः ।
अथवाग्माहम् ।]

रदनिका — ण तम्हाण जेव । [ननु गुप्ताहमेव ।]

त्रिदूषक — किं एसो वत्तकारो । [किमेव वत्तकारः ।]

Vita — What [by her] has been effected a change of voice !
How strange ! Or what [is] there strange [about it] ?

Owing to practice on the stage and by the training in the
arts this one has attained to a skilful use of the voice, by
[her] proficiency in deception (42)

(Entering) Vidūśaka — Ha Ha ! Oh ! By the gentle evening
breeze is fluttering up the lamp like the heart of a goat brought
near the slaughter post [in the sacrifice] ! (Approaching, beholding
Radanikā) O Radanikā

Sakara — Bhava, Bhāva ! A man, a man

Vidūśaka — This [is] not proper, this [is] not becoming
that as a result of the noble Carudatta's poverty strangers
should now be entering [his] house !

Radanjā — Noble Mastreya look at [this] insult [offered]
to me

Vidūśaka — What ! Insult to you or to us ?

Radanikā — Surely, to yourselves alone

Vidūśaka — Is this violence [done to you] ?

रदनिका—अथ इ । [अथ किम् ।]

विदूषक —सच्चम् । [सत्यम् ।]

रदनिका—सच्चम् । [सत्यम् ।]

विदूषक —(सत्रोध दण्डकाप्रमुच्यम्) मा दाव । भो सके गेहे कुक्कुरो

वि दाव चण्डो भोदि कि उण अह वम्हणो । ता एदिणा अम्हारिसजणमाअ-१८

धेअकुडिलेन दण्डकद्वेण दुट्टस्स विअ सुक्खाणवेणुअस्स मत्थअ दे पहारेहिं

कुट्टइस्सम् । [मा तावत् । भो स्वके गेहे कुक्कुरोऽपि तावच्चण्डो भवति किं पुनरह

प्राहण । तदेतेनास्मादृशजनभागधेयकुडिलेन दण्डकाद्वेन दुमस्येव शुष्कवेणुकस्य २१

मस्तक ते प्रहारं कुट्टयिष्यामि ।]

विट— महाप्राहण मर्षय मर्षय ।

विदूषक —(विट वृत्र) ण एत्थ एसो अवरज्झदि । (शकार वृद्धा) २०

एसो वसु एत्थ अवरज्झदि । औरे रे राअसालअ सहाणअ दुज्जण दुम्मणुस्स

जुत णेदम् । जइ वि णाम तत्तभव अज्जचारुदत्तो दलिदो सवुत्तो ता कि तस्स

गुणेहि ण अलंकिदा उज्जइणी । जेण तस्स गेह पविसिअ परिअणस्स ईरिसो २४

उवमदो करीअदि ।

Radanika —Ju t so

Vidūsaka —Sure [or, true] ?

Radanikā —Sure

Vidusaka —(*Angrily raising his wooden staff*) [You must]
not [act] thus Oh in his own abode, even a dog becomes for the
matter of that terrifying what then of me a Brahmana? So,
with this wooden staff crooked [also perverse] like the fortune
of people like us I shall batter down your head with blows, like
the top of a bad [or damaged] dry bamboo.

Vita —Pardon great Brahmana pardon

Vidūsaka —(*Beholding Vita*) Not this one is the offender
in this case (*Beholding Śākara*) This one indeed is the offend-
er O you king's brother in law, Samsthānaka villain wicked
man this [is] not proper Even if it be granted that the
worthy noble Carudatta has become a pauper, is it not that by
his merits has been adorned Uyyavini, that such insult is offered
to [his] servants having entered his house ?

मा दुग्गदोत्ति परिहवो णत्थि कअन्तस्स दुग्गदो णाम ।

चारित्तेण विहीणो अड्डो वि अ दुग्गदो होइ ॥ ४३ ॥

[नामोऽपराध्यति । एष खल्वनापराध्यति । अरे रे राजस्यालक सस्था
नरु दुर्जन दुर्मनुष्य उक्त नेदम् यद्यपि नाम तत्रभवानार्यचारुदत्तो दक्षिणः सवृत्त
तर्किक तस्य गुणेनालङ्कृतोऽजयिना । येन तस्य गृह प्रविश्य परिजनस्येवृश उपमूर्द्ध
क्रियते ।

मा दगत इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।

चारित्र्येण विहीन आदयोऽपि च दुर्गतो भवति ॥]

विट — (सक्लेश्यम्) महाब्राह्मण मर्षय मर्षय । अन्यजनशङ्कया
सखिदमनुष्ठितम् न दर्पात् । पश्य

सकामान्विष्यतःस्माभि

विदूषक — कि इअम् । [मिमियम् ।]

विट — शान्त पापम् ।

काचिरस्वाधीनयौवना ।

सा नेध्या शङ्कया तस्या प्राप्तेय शीलवक्षणा ॥ ४४ ॥

सर्वया इदमनुनयमर्षस्व गृह्यताम् । (इति खड्गमुत्सृज्य कृताञ्जलिं पादयोः पतति)

Let there be [offered] no insult [simply] because [a person
is] poor [or in bad circumstances], there is indeed no one
poor for [that is in the eyes of] Fate One even though pros-
perous [but] devoid of character, becomes [that is, is counted
as] poor for the matter of that (43)

Vita — (With embarrassment and shame) Great Brāhmins,
pardon pardon This was indeed done, owing to [our] mistak-
ing [her] for some other person, not through arrogance See
A woman in love is being searched by us,

Vidūśaka — What, this one ?

Vita — God forbid !

some one [who is]
the mistress of [her] youth, she has disappeared, and owing
to mistaking [this one] for her, there has resulted this
violation of character [or, breach of decorum] ! (44)

Anyway, let this all in all of supplication [that is, profuse
apology] be accepted

[Dropping his sword and folding his hands falls at his feet

विदूषकः—सम्पुरिस उद्वेहि उद्वेहि । अजाणन्तेण मए तुम उवालद्धे ।
सपद उण जाणन्तो अपुणेमि । [सत्पुरुष उचित्तोत्तिष्ठ । अजानता मया त्वमु ३]
पालब्ध । सायत पुनर्जानन्ननुनयामि ।]

विट — ननु भवानिवात्रानुनेय । तदुत्तिष्ठामि समयत ।

विदूषक — भणाडु भवम् । [भणतु भवान् ।]

विट — यदीम वृत्तान्तमार्यचारुदत्तस्य नाख्यास्यसि ।

विदूषक — ण कथइस्सम् । [न कथयिष्यामि ।]

विट — एए ते प्रणयो विप्र शिरसा धार्यते मया ।

गुणशस्त्रैर्वयं येन शस्त्रवन्तोऽपि निर्जिताः ॥ ४५ ॥

शकार — (सासूयम्) किणिमित्त उण भावे एवइश इद्ववहुअइश
किविणअञ्जलि क्कुअ पाएशु णिवाडिदे । [किनिमित्त पुनर्भाव एतस्य दुष्टवटुकस्य
कृपणाञ्जलिं कृत्वा पादयोर्निपतित ।]

विट — भीतोऽस्मि ।

शकार — कइश तुम भीदे । [कस्मात्त्व भीत ।]

Vidūṣaka — Good man rise rise You have been blamed
by me unknowingly Now however knowing [the true facts]
I apologise [to you]

Vita — I say, [it is] indeed your honour that should be
apologised to, in this case So I shall rise -up on [one]
condition

Vidūṣaka — You may speak out

Vita — If you would not communicate this incident to
the noble Carudatta

Vidūṣaka — I shall not tell

Vita — Here this favour of yours [O] Brahmana, is held
on the head by me, [you] by whom we though possessed of
[actual] weapons have been conquered by weapons in the
form of virtues (45)

Sakāra — (With envy) For what reason [O] Bhava, did
you again fall at the feet of this wicked brat, folding [your]
hands in humiliation ?

Vita — I was afraid

Sakāra — Of what [were] you afraid ?

१ विट — तस्य चारुदत्तस्य गुणेभ्य ।

शकार — के तदृश गुणा जइश गेह पविशिश अशिद्वव पि णत्थि ।

[के तस्य गुणा यस्य गृहं प्रविश्यादित्यवमपि नास्ति ।]

२ विट — मा मैवम् ।

साऽस्मद्विधानां प्रणये कृशीकृतो न तेन कश्चिद्विभवेर्विमानितः ।

निदाघकालेष्विव सोदको हृदा नृणां स तृष्णामपनीय शुष्कवान् ॥४६॥

शकार — (सामयम्) के अ गम्भदासीए पुत्ते ।

शूले विक्रन्ते पण्डवे शोदकेदु पुत्ते लाघाए लावणे इन्द्रदत्ते ।

आहो कुन्तीए तेन लामेण जादे अइशरयामे धम्मपुत्ते जडाऊ ॥४७॥

[अः स गर्भदास्या पुत्रः ।

शूरो विक्रान्त पाण्डव श्वेतकेतु पुत्रो राधाया रावण इन्द्रदत्तः ।

आहो कुन्त्या तेन रामेण जात अश्वत्थामा धर्मपुत्रो जटायु ॥]

३ विट — मूर्खं आर्यचाम्दत्त खल्वसौ ।

दीनानां कल्पवृक्ष स्वगुणफलनतः सज्जनानां कुटुम्बी

आदर्श शिक्षितानां सुचरितनिरूप शीलवेलासमुद्रः ।

Vita — Of the virtues of that Cārudatta.

Sakara — What virtues has on entering whose house, there is nothing even to eat ?

Vita — [Sav] not, not thus

He has been impoverished [lit made thin] by [granting] requests of [people] like us, by him has not been despised any one on account of [his] riches. Like a well full of water in the summer seasons has he become dried up, by relieving the thirst of men. (46)

Sakara — (With indignation) Who [is] he the son of a slave-by birth ? [Is he]

the brave, heroic son of Pandu, Svetaketu, [or] the son of Rādhā Rāvana [or] Indradatta [or, born of favour from Indra] ? Or Asvatthāman, born of Kuntī from that Rāma, [or] Jātāyu the son of Dharma ? (47)

Vita — Fool he [is] indeed [no other than] the noble Cārudatta.

The wish fulfilling tree bent down by the fruit in the form of his virtues for the poor, a patriarch house-holder for the good men, a mirror [that is an ideal to look to] for the educated, a touch-stone for excellent character, a sea with the

सत्कर्ता नावमन्ता पुरुषगुणनिधिर्दक्षिणोदारसत्त्वो
ह्येक श्लाघ्य स जीवत्यधिकगुणतया चोच्छ्रसन्तीव चान्ये ॥ ४८ ॥

तदिता गच्छाम ।

शकार — अगेण्हिअ वश-तशेणिअम् । [अगृहीत्वा वसन्तसेनिकाम् ।]

विट — नष्टा वसन्तसेना ।

शकार — कथं विअ । [कथमिव ।]

विट -- अन्धस्य दृष्टिरिव पुष्टिरिवातुरस्य
मूर्खस्य बुद्धिरिव सिद्धिरिवालस्य ।

स्वल्पस्मृतेर्व्यसनिनः परमेव विद्या

त्वा प्राप्य सा रतिरिवारिजने प्रनष्टा ॥ ४९ ॥

शकार — अगेण्हिअ वशन्तशेणिअ ण गमिइशाम् । [अगृहीत्वा वसन्तसेनिका
न गमिष्यामि ।]

विट — एतदपि न श्रुत त्वया ।

आलाने गृह्यते हस्ती वाजी बलासु गृह्यते ।

इदमे गृह्यते नारी यदि न नास्ति गम्यताम् ॥ ५० ॥

[that is not transgressing] shore of moral conduct, a doer of good [or honour] never a despiser a treasure of manly virtues, possessed of courteous and liberal spirit—He alone worthy of respect lives owing to [his] being possessed of a plethora of virtues while others are as though [simply] letting off breath ! (48)

So, let us go away from here

Śakāra — Without taking [with us] Vasantasena ?

Vita — Lost [is] Vasantasena

Sakāra — How possibly ?

Vita —

Like the sight of a blind man, like the [bodily] growth of a sick person like the intellect of a fool like the success of an idler like the highest [Ātman] knowledge of one of weak memory and vicious like love in the case of an inimical person has she completely (pra) disappeared, after having met you (49)

Sakara — Without taking Vasantasena I will not go

Vita — Has not [again] been heard by you even this ?

An elephant is held by the tying chain, a horse is held by the reins, a woman is held [that is won] by the heart, if this is not [in you] go away please (50)

शकार—यदि गच्छसि गन्तुं तुमम् । हगे ण गमिद्दाम् । [यदि मच्छसि गच्छ त्वम् । अहं न गमिद्दामि ।]

३ विट्.—एवम् । गच्छामि । (इति निष्क्रान्तः)

शकारः—गहे म्भु मावे अभावम् । (विदूषकमुदिश्य) अले काकपदशी-
शमद्दत्ता दुद्दुवद्दुका च्चविण उचविण । [गतः खलु भावोऽभावम् । अरे काक-
पदशीर्मस्तकं दुद्दुवद्दुक् उपविशोप ।]

६ विदूषक—उवेसिदा ज्जेव जम्हे । [उपवेशिता एव वयम् ।]

शकारः—कण । [कन ।]

९ विदूषक—कअन्नण । [कृतान्तेन ।]

शकार—उट्टेहि उट्टेहि । [उत्तिगेषिट्ठ ।]

विदूषक—उट्टम्मामे । [उत्थाम्याम ।]

१२ शकार—कदा । [कदा ।]

विदूषक—जदा पुणो वि देव अणुक्कं भविस्सदि । [यदा पुनरपि
दिवमनुक्कं भविष्यति ।]

१५ शकार—अन्नेद लेद लेद । [अरे रुदिहि गदिहि ।]

विदूषक—आदाविदा ज्जेव अम्हे । [रोदिता एव वयम् ।]

शकारः—कण । [केन ।]

Sakara —If you [want to] go, go you I will not go

Vita —Very well I am going [Exit

Sakāra —Bhāva has indeed made [himself] away (Ad-
dressing Vidusaka) O wicked brat O one possessing a pate and
head with , or, like] a crow-foot mark, sit down, sit down.

Vidūsaka —We have been already made to sit [or,
trampled] down

Śakara —By whom ?

Viduṣaka —By Fate

Śakāra —Get up, get up

Vidūsaka —We would get up

Śakāra —When ?

Vidūṣaka —When once again Fate would be favourable

Śakāra —On, weep, weep

Vidūsaka —We have been already made to weep

Sakāra —By whom ?

विदूषकः—दुग्दीए । [दुर्गत्या ।]

१८

शकारः—अले हश हश । [ओ हस हस ।]

विदूषकः—हसिस्सामो । [हसिष्यामः ।]

शकारः—कदा । [कदा ।]

२१

विदूषकः—पुणो वि ऋद्धीए अज्जचारुदत्तस्स । [पुनरपि ऋद्धयार्यचारु-
दत्तस्य ।]

शकारः—अले इडुवहुका भणेशि मम वअणेण तं दलिइचालुदत्तकम्—२४
एशा शशुवण्णा सहिलण्णा णवणाडअदंशणुद्धिदा शुत्तघालि च्च वअन्तशेणा
णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहुदि तुमं अणुलत्ता अम्हेहिं
वलक्कालाणुणीअमाणा तुह गेहं पविट्ठा । ता जद मम हस्ते शअं ज्जेव पट्ठाविअ
एणं शमप्पोशि तदो अधिअलणे ववहालं विणा लहुं णिज्जादमाणाह तव मए
अणुवद्धा पीदी हुविइशदि । आडु अणिज्जादमाणाह मलणान्तिके वेले हुवि-
इशदि । अवि अ पेवस

३०

Vidūṣaka.—By penury [or, misery]

Śakāra:—Oh, laugh, laugh.

Vidūṣaka:—We shall laugh.

Śakāra —When ?

Vidūṣaka:—By the prosperity once again of the noble
Cārudatta.

Śakāra:—O wicked brat, you shall say in my name, to that
beggarly Cārudatta:—

'This courtesan-girl by name Vasantasenā, [decked] with
gold [ornaments], with aurum [ornaments], like the wife of
the Sūtradhāra ready for the exhibition of a new play, deeply
attached to you since [you were seen in] the garden of the
Kāmadeva temple, has entered your house, while being
propitiated by us with force. So, if you, on your own, having
sent [her] away would deliver her in my hands, then of
you quickly restoring [her] without any judicial proceedings
in a court of law, there would be continued love with me; on
the other hand, [of you] not restoring [her] there would be
enmity terminating [only] at death. And further, note—

कथालुका भोच्छडित्तवेण्टा नाके अ शुक्खे तल्लिदे हु मंसे ।

भत्ते अ हेमन्तिअलत्तिशिन्दे लीणे अ वेले ण हु होदि पूदी ॥ ५१ ॥

शोश्नकं भणेशि लक्ष्मकं भणेशि । तथा भणेशि जया हगे अत्तगकेल्लिकाए
पाशादवाल्लगककरोदवाल्लिआए उवमिट्ठे शुणामि । अण्णया जदि भणेशि ता
३ कवाल्लपविट्ठकवित्थगुडिअं विअ भत्तअं दे मडमडादइशम् । [ओरे दुग्गवट्ठक
भणिप्पसि मम वच्चेनेन त दरिड्ढाएदत्तम्—एया समुवर्णा सहिरण्या नवनाटक-
दर्शनोत्थिता सुमंगरीय वमन्तसेना नाम गणिकागारिका कामदेवायतनोयानात्वभूति
६ त्वामनुरक्तास्माभिर्बलात्कारानुनीयमाना तव गेहं प्रविष्टा । तद्यदि मम हस्ते स्वयमेव
प्रस्थाप्यैता समयसि तनोऽविकरणे व्यवहारं विना लघु निर्घातयतस्तव मयानुबद्धा
प्रीतिर्भविष्यति । अथवानियानयतो भरणान्तिरु वैरं भविष्यति । अपि च प्रेक्षस्व

५ कूप्पाण्डी गोमयलिमज्जन्ता शाकं च शुष्कं तल्लिन खलु मासम् ।

भक्त च हेमन्तिकरानिमिद्ध लीनाया च वेलाया न राल्लु भवति पूति ॥

शोभनं भणिप्पसि सक्कट भणिप्पसि । तथा भणिप्पसि यथाहमात्मकीयाया प्रसाद-
१२ चाल्लामकपोतगल्लिमारामभणिट्ठे शुणोमि । अन्यथा यदि भणसि तदा कपाटप्रविट्ठक-
पित्थगुल्लिकमिव मस्तम् ते मडमडायिप्पामि ।]

विदूषकः—भणिस्सम् । [भणिप्पामि ।]

१५ शकार—(त्पदार्य) चेडे गडे शच्चकं जेव भावे । [चेट गतः सत्यमेव भावः ।]

चेटः—अय इं । [अय किम् ।]

शकार— ता शिग्घं अवक्कमम्ह । [तच्छ्रीप्रमपक्कमातः ।]

A pumpkin with [its] stalk besmeared with cow-dung, and
a dried vegetable, fried flesh to be sure, and boiled rice
cooked during nights in the cold season—these surely do not
become putrid even after the lapse of time ' (51)

You shall say [this] well, shall say craftily, shall say
[this] in such a way that I seated on the small dove-cot end of
my own palace, should hear [it], if you say otherwise, then I
shall [simply] smash down your head, like a round Kapittha fruit
caught between [it entering] the panels [of a door]

Vidūṣaka!—I shall say [it]

Sakāra—(Aside) Ceta, is Bhāva indeed really gone ?

Ceta—Just so

Sakāra—Then, let us depart quickly

चेष्टः—ता गणहडु भट्टके अशिम् । [तट्टुक्कातु भट्टारकोऽसिम् ।] १८

शकारः—तव ज्जेव हस्ते चिट्टुडु । [तवैव हस्ते तिष्ठतु ।]

चेष्टः—एसे भट्टालके । गणहडु ण भट्टके अशिम् । [एष भट्टारक । गृह्णात्वेनं भट्टारकोऽसिम् ।] २१

शकारः—(विग्रीनं गृहीत्वा)

गिह्णक्कलं मूलकपेक्षियणं खन्धेण घेत्तूण अ कोशमुत्तम् ।

कुक्केहि कुक्कीहि अ बुक्कअन्ते जथा शिआले शरणं पलामि ॥ ५२ ॥

[निर्वल्लल मूलकपेक्षियणं स्कन्धेन गृहीत्वा च कोशमुत्तम् ।

कुक्कुरैः कुक्कुरीभिश्च बुक्क्यमानो यथा शृगालः शरणं प्रयामि ॥]

(परिष्म्य निष्प्रान्तो) ३

विदूषकः—भोदि रदणिए ण वस्तु दे अअं अवमाणो तत्तभवद्दो चारुदत्तस्स जिवेद्दहद्दव्वो । दोग्गच्चपीडिअस्स मण्णे दिउणदरा पीडा हुविस्सदि । [भवति रदनिके न खलु तेऽयमपमानस्तत्रभवत्तच्चारुदत्तस्य निवेदयितव्यः । दीर्गान्यपीडितस्य ह मन्ये द्विगुणतरा पीडा भविष्यति ।]

रदनिका—अज्ज मित्तेअ रदणिआ वस्तु अहं संजदमुही । [आर्षं कैत्रेय रदनिका खल्वहं संयतमुखी ।] ५

विदूषकः—एवं एजेदम् । [एव न्विदम् ।]

Ceṭa :—Then, let [my] master take [this] sword.

Śakāra :—Let [it] remain in your hand itself.

Ceṭa :—Here [it is], master Let [any] master take this sword.

Śakāra :—(Taking it the wrong way)

Bearing [or, holding] on the shoulder [this sword] without the covering, having the colour of the radish-skin and sleeping [or, resting] in the sheath, I go off to [my] abode, like a jackal [when] being barked at by dogs and bitches. (52)

[Moving about, exeunt both]

Vidūṣaka :—Worthy Radanikā, this insult to you must surely be not communicated to the noble Cāradatta; I think [thereby] there would be two-fold [or, additional] pain [to him already] harassed by penury [or, misfortune].

Radanikā :—Noble Maitreya, surely I am Radanikā [possessed of teeth that are clenched] with [my] lips sealed [lit. mouth closed].

Vidūṣaka :—Thus indeed [be] it.

चारुदत्तः—(वरुन्तसेनामुदिश्य) रदनिके मारुताभिलाषी प्रदोषसमयेशी-
 १२ तार्तो रोहसेनः । ततः प्रवेक्ष्यतामभ्यन्तरमयम् । अनेन प्रावारकेण छाद्येनम् ।
 (इति प्रावारकं प्रवच्छति)

वसन्तसेना—(स्वागतम्) कथं परिअणोत्ति मं अवगच्छदि । (प्रावारकं
 १५ गृहीन्वा समाप्राप्य च स्वागतं सस्मान्) अम्हहे जादीकुसुमवासिदो प्रावारओ ।
 अणुदासीणं से ज्जेव्वण पडिभासेदि । [कथं परिजन इति मामवगच्छति ।
 ...आश्चर्यम् जानी कुसुमवाग्निं प्रावारकः । अनुदासीनमस्य योवनं प्रतिभासते ।]
 १८ (अपवारितकेन प्रावृणोति)

चारुदत्त—तत्र रदनिके रोहसेनं गृहीत्वाभ्यन्तरं प्रविश ।
 वसन्तसेना—(स्वगतम्) मन्दभाइणी क्व अहं तुम्हे अब्भन्तरस्स ।
 २१ [मन्दभागिनी खन्वह त्वाभ्यन्तरस्य ।]

चारुदत्त—तनु रदनिके प्रतिवचनमपि नास्ति । कष्टम् ।
 यदा तु भाग्यक्षयपण्डितां दशां नरं कृतान्तोपहितां प्रपद्यते ।
 तदास्य मित्राण्यपि यान्त्यमित्रतां चिरानुरक्तोऽपि विरज्यते जनः ॥ ५३ ॥

Cārudatta —(Addressing Vasantasena) Radanikā, Rohasena who likes [to enjoy] the breeze [is likely] to suffer from cold of the evening time So, let him be brought inside Cover him up with this mantle [Hands over the mantle

Vasantasenā —(To herself) What, he takes me to be [his] servant (Taking the mantle and smelling it, to herself, longingly) Ah! The mantle is made fragrant with the jasmine flowers, His youth appears to be not indifferent [to sensual pleasures].

[Covers herself in a manner so as not to be observed by others

Cārudatta —I say, Radanikā, taking Rohasena [with you] enter the inner [apartment]

Vasantasenā —(To herself) I am indeed [too] unfortunate to [enter] your inner [apartment, also to gain your love]

Cārudatta —I say, Radanikā, there is not even a word in reply [from you] Alas!

When again a man attains to a state brought on by Fate and distressing owing to the loss [or, decay] of fortune, then even his friends become [his] enemies and even persons long and deeply attached [to him] become void of affection [or, indifferent]

(रदनिकांमुपसृत्य) विदूषक — भो इअ सा रदणिआ । [भो इय सा रदनिका ।]

चारुदत्त — इय सा रदनिका । इयमपरा का ।

अविज्ञातावसक्तेन दूषिता मम वाससा ।

वसन्तसेना — (स्वगतम्) ण भूसिदा । [ननु भूषिता ।]

चारुदत्त —

छादिता शरदध्रेष्य चन्द्रलेखेव दृश्यते ॥ ५४ ॥

अथवा न युक्त परकलत्रदर्शनम् ।

विदूषक — भो अल परकलत्रदसणसङ्काए । एसा वसन्तसेणा कामदेवा

वदणुज्जाणादो पहुदि भवन्तमणुरत्ता । [भो, अल परकलत्रदर्शनशङ्कया । एसा ३

वसन्तसेना कामदेवापतनोयानात्प्रभृति भवन्तमनुरत्ता ।]

चारुदत्त — इय वसन्तसेना । (स्वगतम्)

यया मे जनित काम क्षीणे विभवविस्तरे ।

क्रोध कुपुरुषस्येव स्वगात्रेष्वेव सीदति ॥ ५५ ॥

विदूषक — भो वअस्स एसो वसु राअसालो भणादि । [भो वयस्य एष खलु राजश्यालो भणति ।]

(*Pushing forward Radanikā*) *Vidusaka* — Oh, here [is] that Radanikā

Carudatta — Here [is] that Radanika ? [Then] who [is] this another ?

Contaminated by my garment brought into contact [with her] unconsciously,

Vasantasena — (*To herself*) I say, adorned [not contaminated]

Carudatta — [she] appears like a digit of the moon screened by an autumnal cloud (54)

Or, it [is] not proper to look at another's wife

Vidūṣaka — Oh, away with the fear about looking at another's wife This [is] Vasantasena deeply attached to you since [she saw you in] the garden of the Kāmadeva temple

Cārudatta — This [is] Vasantasena (*To himself*)

the love inspired in me by whom, when [my] large fortune has declined, lies low in my body itself [lit limbs], like the wrath of an impotent person (55)

Vidūṣaka — O friend here indeed the king's brother in-law says—

३ चारुदत्तः—दिम् ।

विदूषक—एसा ससुवण्णा सहिलण्णा णवणाडअदंसणुडिदा सुत्तधादि
व वसन्तसेणा णाम गणिआदालिआ कामदेवाअदणुज्जाणादो पहादि तुम्
६ अणुलत्ता अम्हेहि वलक्कालाणुणीअमाणर तुह गेहं पविट्ठा । [एण ससुवर्णा सहि-
रण्णा नवनाटकदर्शनोत्थिता मूय गरीव वसन्तसेना नाम गणिकारिकर कामदेवायन-
नोघानात्प्रभृति त्वामनुरुक्तास्मानिर्बलात्कारानुनीयमाना तत्र गेहं प्रविष्टा ।]

५ वसन्तसेना—(स्वगतम्) वलक्कालाणुणीअमाणेति जं सच्चम् अलंकि-
दिमिह एदेहिं अम्परेहि । [वलात्कारानुनीयमानेति यत्सत्यम् अलंकृतास्प्येतरक्षीः ।

विदूषक.—ता जइ मम हत्थे सअं ज्जेव पट्टाविअ एण समप्पेसि तद्दो

१२ अधिअटणे ववहाल विणा ल्हं णिज्जाइमाणाह तव मए अणुवद्धा पीदी हुवि-
स्सदि । अण्णधा मलणन्तिके वेळे हुविस्सदि । [तवदि मम हस्ति स्वयमेव प्रस्था-
प्येना समर्पयसि ततोऽपिरुणे व्यवहारं विना लघुं निर्यातयतस्तत्र मयानुवद्धा प्रीति-
१५ भविष्यति । अन्यथा मरणान्तिकं वैरं भविष्यति ।]

चारुदत्त—(सावज्ञम्) अज्ञोऽसौ । (स्वगतम्) अये कथं देवतोपस्था-
नयोग्या युवतिरियम् । तेन रलु तस्यां विलायाम्

Cārudatta —What?

Vidūśaka —'This courtizan-girl by name Vasantasenā, [decked] with gold [ornaments], with aurum [ornaments], like the wife of the Sutrādharma ready for the exhibition of a new play, deeply attached to you since [you were seen in] the garden of the Kāmasdeva temple, has entered your house, while being propitiated by us with force

Vasantasenā —(To herself) 'Being propitiated by us with force'—Surely, I am flattered [lit adorned] by these words [lit syllables]!

Vidūśaka —So, if you, on your own, having sent [her] away would deliver her in my hands, then of you quickly restoring [her] without any judicial proceedings in a court of law, there would be continued love with me, on the other hand, [of you] not restoring [her] there would be enmity terminating [only] at death'

Cārudatta —(With contempt) He [is] unwise (To himself). Aye, how! This young lady [is] fit to be waited upon like a goddess. Hence indeed at that time,

प्रविश गृहमिति प्रतोद्यमाना न चलति भाग्यकृतां दशामवेक्ष्य ।

पुरुषपरिचयेन च प्रगल्भ न वदति यद्यपि भापते वहनि ॥ ५६ ॥

(प्रकाशम्) भवति वसन्तसेने अनेनाविज्ञानादपरिज्ञातपरिजनोपचारेणा
पराद्धोऽस्मि । शिरसा भवतीमनुनयामि ।

वसन्तसेना—एदिणा अप्पुचिदभूमिभारोहणेण अवरज्जा अज्ज ३
सीसेण पणमिअ पसादेमि । [एतेनानुचितभूमिकारोहणेनापराद्धार्थं शीर्षणं प्रणम्य
प्रसादयामि ।]

विदूषक—भो दुवेवि तुम्हे सुंस पणमिअ कलमकेदारा अप्पणोपण २
सीसेण सीस समाअदा । अहं पि इमिणा करहजाणुसरिसेण सीसेण दुवेवि तुम्हे
पसादेमि । [भो दावपि युवा सुखं प्रणम्य कलमकेदारावन्वोन्यं शीर्षणं शीर्षं समागतौ ।
अहमप्यमुना करभजानुसदृशेन शीर्षेण दावपि युवा प्रसादयामि ।] (इत्युत्तिष्ठति) १

चारुदत्त—भवतु । तिष्ठतु प्रणय ।

वसन्तसेना—(स्वगतम्) चदुरो मधुरो अ अअ उवण्णासो । ण जुत्त
अज्ज एरिसेण इध आअदाए मए पहिवसिदुम् । भोडु । एवं दाव भणिस्सम् १३

[though] urged on with [the words] ' enter the house ', she
moved not bearing in mind the state produced by Fate. And
although she could talk boldly a lot owing to [her] famili-
arity with males, she did not speak [a word] (56)

(Aloud) Lady Vasantasena, I have unwittingly com-
mitted an offence by this treatment [of you] as a servant, not
recognising [you] I apologise to your ladyship [saluting
you] with [my] head

Vasantasena —I, offending [you] by [my] intrusion on a
place [or, playing a role] undeserved [by me] propitiate [you]
the noble one, saluting with [my] head.

Vidūśaka —Oh both of you even, bowing down happily
[or, comfortably] have met each other, head to head [like
two adjoining] meadows of paddy. I too, with this [my] head
resembling the knee of a young camel, would [now] be
propitiating even both of you [Gets up]

Carudatta —Very well let the formality be dropped

Vasantasena —(To herself) This [is] an ingenious and
charming introduction. It [is] not proper for me who have
come here in such [circumstances] to stay on to-day. Well, I

(प्रकाशम्) अज्ज जइ एव्वं अहं अज्जस्स अणुगोज्झा ता इच्छे अहं इमं
अलंकारञ्च अज्जस्स गेहे निम्मिस्सिदिदुम् । अलंकारस्म निमित्तं एदे पावा
अणुसरन्ति । [चतुरो मधुआयनुपन्यासः । न युक्तमयेदृशेनेहागतया मया प्रतिवस्तुम्
भवतु । एव तावद्गणित्वापि । आर्यं यथेवमहमार्यस्यानुग्राह्या तदिच्छाम्यहमिममलंकार-
कमार्यस्य गेहे निष्पुम् । अलंकारस्य निमित्तमेते पावा अनुसरन्ति ।]

१८ चारुदत्त — अयोग्यमिदं न्यासस्य गृहम् ।

वसन्तसेना — अज्ज अलीअम् । पुरुसेसु णात्ता निक्खिस्सविअन्ति ण
उण गेहेसु । [आर्यं अलीकम् । पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गेहेषु ।]

२१ चारुदत्त — मत्रेय गृह्यतामयमलंकारः ।

वसन्तसेना — अणुगमहिदग्धि । [अनुगृहीतास्मि ।] (इत्यलंकारमर्पयति)

विदूषकः — (गृहीत्वा) सोत्थि भोदीप । [स्वस्ति भवत्यै ।]

२२ चारुदत्त — धिङ् मूर्खं न्यासः सन्वयम् ।

विदूषक — (अप्तार्यं) जइ एव्वं ता चोरेहिं हरिज्जउ [यथेव तदा
चारुदत्तम्]

२३ चारुदत्तः — अचिरेणैव कालेन

shall just say thus—(*Aloud*) Noble one, if I am thus fit to be
favoured by the noble one, then I wish to keep this bunch of
ornaments as deposit in the house of the noble one For the
sake of the ornaments, do these wicked [or, sinful] fellows
follow [me]

Cārudatta :—This house [is] unfit for a deposit [to be
kept in]

Vasantasenā :—Noble one, [this is] untrue Deposits are
entrusted to persons, not again to houses.

Cārudatta :—Maltreya, take these ornaments.

Vasantasenā :—I am favoured [or, obliged to you]

[*Hands over the ornaments*

Vidūṣaka :—(*Taking them*) Welfare to your ladyship !

Cārudatta :—Fie, fool, this [is] indeed [but] a deposit !

Vidūṣaka :—(*Aside*) If so, then, let the thieves take away—

•Cārudatta :—In a short time indeed—

विद्रूपक—एतो से अम्हाण विग्णासो । [एयोऽस्या अस्माक विन्यास ।]

चारुदत्त—निर्यातयिष्ये ।

वसन्तसेना—अज्ज इच्छे अहम् इमिणा अज्जेण अणुगच्छिज्जन्ती ३०
सक गेह गन्तुम् । [आर्य इच्छाम्यहम् अनेनार्येणानुगम्यमाना स्वक गेह
गन्तुम् ।]

चारुदत्त—मैत्रेय अनुगच्छ तत्रभवताम् ।

३३

विद्रूपक—तुम ज्जेव एद कलहसगामिणीं अणुगच्छन्ता राअहसो विअ
सोहासि । अह उण बग्घणो जहिं तहिं जणेहि चउप्पहोवणीदो उवहारो कुक्कुरेहिं
विअ सज्जमाणो विवज्जिस्सम् । [त्वमेवैता कलहसगामिनीमनुगच्छन् राजहस इव ३६
शोभते । अह पुनर्नाह्णो यत्र तत्र जनेश्वतुप्पथोपनीत उपहार कुक्कुरेवि स्वाय-
मानो विपत्से ।]

चारुदत्त—एव भवतु । स्वयमेवानुगच्छामि तत्रभवतीम् । तद्राजमार्गं ३९
विद्वासुयोग्या प्रज्वाल्यन्ता प्रदीपिका ।

विद्रूपक—वड्ढमाणअ पज्जालेहि पदीविआओ । [वर्धमानक प्रज्वाल्य
प्रदीपिका ।]

४२

Vidūsaka —This her deposit entrusted to us

Carudatta —I shall return [it]

Vasantasena —Noble one I wish to go to my own house,
being accompanied by this gentleman

Carudatta —Maitreya accompany [or follow] her
ladyship

Vidūsaka —You alone accompanying this [lady] walking
[gracefully] like a Kalahamsa, would shine forth [that is, look
charming] like a royal swan. I again a Brahmana would
fare badly, being harassed (*khadyamana*) by people here and
there, like an offering placed in a [public] square being
devoured by the dogs !

Cārudatta —Be it so. I myself shall accompany her
ladyship Let then the torches be made to blaze forth [so as to
be] fit for [inspiring] confidence [for movement] on the
king's highway

Vidūsaka —Vardhamanaka, light up the torches

चेष्टः—(जनान्तिकम्) अले तेल्लेण विणा पदीविआओ पज्जालीअन्ति ।
[ओ तैलेन विना प्रदीपिकाः प्रज्वाल्यन्ते ।]

३५ विदूषकः—(जनान्तिकम्) हीं ताओ वसु अम्हाणं पदीविआओ अव-
माणिद्विन्द्वणकामुआ विअ गणिआ णिसिणोहाओ दाणिं संवुत्ता । [आश्चर्यं
ना. स्वस्वस्माक प्रदीपिका अपमानितनिर्धनकामुका इव गणिका नि.श्रेहा इदानीं
४८ संवृत्ताः ।]

चारुदत्त —मैत्रेय भवतु । कृतं प्रदीपिकाभिः । पश्य

उदयाते हि दाशाङ्कः कामिनीगण्डपाण्डु-

ग्रंहगणपरिवारो राजमार्गप्रदीपः ।

तिमिरनिकरमध्ये रश्मयो यस्य गौराः

स्रुतजल इव पङ्के क्षीरधाराः पतन्ति ॥ ५७ ॥

(सानुगाम्) भवति वसन्तसेने इदं भवत्या गृहम् । प्रविशतु भवती ।
(वसन्तसेना सानुगामवलोकयन्ती निष्क्रान्ता)

३ चारुदत्त —वयस्य गता वसन्तसेना । तदेहि । गृहमेव गच्छावः ।

Ceṣṭa :—(*Aside*) Aye, are the torches to be lighted up without oil ?

Vidūṣaka —(*Aside*) Ah, those our torches indeed have now become void of oil, like courtezans [who become] void of affection, insulting [their] penniless lovers.

Cārudatta —Maitreya, that would do No need of torches. See—

[Here] rises up indeed the moon, pale-white like the cheeks of a woman in love, having for the retinue clusters of stars [lit planets], the big (*pra*) lamp on the king's highway,— whose white rays fall in the midst of the mass of darkness, like streams of milk on [a mass of] mud with the water oozed out. (57)

(*Affectionately*) Lady Vasantasenā, here [is] your ladyship's house Let your ladyship enter [it]

[Vasantasenā, looking on affectionately, exit

Cārudatta —Friend, gone [is] Vasantasenā So, come on. Let us just go home

राजमार्गो हि शून्योऽयं रक्षिण संचरन्ति च ।

यत्रना परिहर्तव्या बहुदोषा हि शर्वरी ॥ ५८ ॥

परिक्रम्य) इदं च सुवर्णभाण्ड रक्षितव्य त्वया रात्रौ वर्धमानकेनापि दिवा ।

विदूषक — जघा भव आणवेदि । [यथा भवानाज्ञापयति ।] (इति निष्कान्तो)

इति अलकारन्यासो नाम प्रथमोऽङ्क ।

३

This king's highway [is] indeed [now] deserted, and the guards are pstrolling, deceit [or, treacherous handling by rogues] ought to be avoided, for, night [is] full of [that is, associated with] mis-adventures. (58)

(*Moring about*) And this bunch of gold ornaments should e guarded by you at night, and by Vardhamanaka too, by day.

vidūsaka — As you command.

[*Exeunt both*

Here ends the First Act called ' Alankāranyūsa ' [the deposit f the ornaments]

द्वितीयोऽङ्क

(प्रविश्य) चेटी—अताए अज्जभासआस सदेसेण पेसिद्धिहि । ता जाव पविसिअ अज्जआसआस गच्छामि । (परिक्रम्यावलोक्य च) एसा अज्जआ
 ३ हिअएण किपि आलिङ्गन्ती चिट्ठुदि । ता जाव उपसम्मामि । [मानार्वात्तकास
 सदेसेण प्रेषितास्मि । तदा प्रविचार्यात्तकास गच्छामि । एषार्या इदमेव किमप्या
 लिखन्ती िशति । तदावदुपसमानि ।]

(ततः प्रविश्यासनस्था सोत्कण्ठा वसन्तसेना मदनिका च)

वसन्तसेना—हञ्ज तदो तदो । [चेष्टि ततस्तन ।]

चेटी—अए ण किपि मन्तेसि । किं तदो तदो । [आर्ये न किमपि
 ५ मन्त्रयसे । किं ततस्तन ।]

वसन्तसेना—किं मए भणिदम । [किं मया भणितम् ।]

चेटी—तदा तदो चि । [ततस्तत इति ।]

१२ वसन्तसेना—(समुपेपम्) आ एवम् । [आ एवम् ।]

(उपमृत्य) प्रथमा चेटी—अज्जए असा आदिसदि—एहादा भविअ
 देवदाण पूअ णिअतेहि चि । [आर्ये मानादिहि—आना मूत्वा देवतानां इजां
 १५ निर्वृतय इति]

ACT II

(*E tery*) Ceti —I have been sent with a message to [my]
 mistress by [her] mother. So having just entered [the apart-
 ment] I shall go to the mistress. (*Moving about a while beholding*)
 Here is [lit. stands] the mistress meditating upon [lit. drawing]
 something or other in [her] heart. I shall just go near

(*Then enter Vasantasena occupying a seat and love-sick and*
Madanikā)

Vasantasena —Ceti what next ?

Ceti —Madam you are not conversing about anything
 What [do you mean by saying] What next ?

Vasantasena —What was said by me ?

Ceti — What next ?

Vasantasena — *With the knitting of the eye-brows*) Ah!
 Thus

(*Approaching*) First Ceti —Madam Mother directs—
 'Perform the worship of the deities [after] having taken a bath.'

वसन्तसेना—हञ्जे विष्णवेहि अत्तम्—अज्ज ण ण्हाइस्सम् । ता वम्हणो ज्जेव पूअ णिव्वत्तेडु त्ति । [चेटि विज्ञापय मातरम्—अय न छास्यामि । तद्वाद्यण एव पूजा निर्वर्तयतु इति ।] १८

चेटी—ज अज्जआ आणवेदि । [यदार्याज्ञापयति ।] (इति निष्क्रान्ता)

मदनिका—अज्जण सिणेहा पुच्छदि ण पुरोभाइद्दा । ता किं ण्णेदम् ।

[आय भ्रह्म पृच्छति न पुरोभागिता । तत्किं न्विदम् ।] २१

वसन्तसेना—मदणिए केरिसि म पेम्ससि । [मदनिके कीदृशी मा प्रक्षसे]

मदनिका—अज्जआए सुण्णहिअअत्तणेण जाणामि हिअअगद कपि अज्जआ अहिलसदि त्ति । [आर्याया शून्यहृदयत्वेन जानामि हृदयगत कमप्या २२ याभिलषतीति ।]

वसन्तसेना—सुट्टु तुए जाणिदम् । परिहिअअग्गहणपण्डिआ मदणिआ वसु तुमम् । [सुट्टु त्वया ज्ञातम् । परहृदयग्रहणपण्डिता मदनिका खलु त्वम् ।] २५

मदनिका—पिअ मे पिअम् । कामो वसु णाम एसो भअव । अणुगहिदो महूसवो तरुणजणस्स । ता कधेडु अज्जआ किं राआ राअवल्लहो वा सेवीअदि । [प्रिय मे प्रियम् । काम खलु नमैष भगवान् । अनुगृहीतो महोत्सवस्त- ३० रुणजनस्य । तत्कथयत्वार्या किं राजा राजवल्लभो वा सेव्यते ।]

Vasantasena —Ceti respectfully tell [or say to] mother—
'I shall not bathe to-day So let the Brahmana [priest] himself perform the worship'

Ceti —As Madam commands

[Exit

Madanika —Madam, {my} affection {for you} does {make me} ask and no over forward [or fault finding] nature—So, what possibly [does all] this [mean]?

Vasantasena —Madanikā what do you see me like?

Madanika —By the absent mindedness of Madam, I know [or, infer] that Madam has been in love with some one occupying [her] heart

Vasantasenā —Rightly [or, well] have you known! You [are] indeed Madanika expert in grasping [that is comprehending] the hearts [or, minds] of others!

Madanika —Very agreeable to me very agreeable [is this news] It [is] indeed for the matter of that, this divine Kama [who has done this], [now] has been sanctioned [or, favoured] a great festive occasion for the young people! So, let

यसन्तसेना—हञ्जे रमिदुमिच्छामि ण सेविदुम् । [चेदि रन्तुमिच्छामि

३३ न सेवितुम् ।]

मदनिका—विज्जाविसेसालंकिदो किं कोवि बम्हणजुआ कामीअदि ।

[वियाविशेपालकृतः किं कोऽपि ब्राह्मणयुवा काम्यते ।]

३६ यसन्तसेना—पूअणीओ मे बम्हणजणो । [पूजनीयो मे ब्राह्मणजनः ।]

मदनिका—किं अणेअणअराहिगमणजणिद्विविहववित्थारो वाणिअजुआ

३८ वा कामीअदि । [किमनेकनगराभिमनजनितविभवविस्तारो वाणिजयुवा वा काम्यते ।]

५ यसन्तसेना—हञ्जे उवारूढसिणेहं पि पणइजणं परिच्छइअ देसन्तर-

गमणेण वाणिअजणो महन्त विओअजं दुक्खं उप्पादेदि । [चेदि उपारूढेहमपि

प्रणयिन परित्यज्य देशान्तरगमनेन वाणिजजनो महदियोगजं दुःखमुत्पादयति ।]

२ मदनिका—अज्जए ण राआ ण राअक्खतो ण बम्हणो ण वाणि-

अजणो । ता को दाणि सो भट्टिदारिआए कामीअदि । [आर्ये न राजा न राज-

बृहभः न ब्राह्मणः न वाणिजजनः । तत्क इदानीं स भर्तृदारिकया काम्यते ।]

५ यसन्तसेना—हञ्जे तुमं मए सह कामदेवाअद्रणुज्जाणं गदा आसि ।

[चेदि त्वं मया सह कामदेवायतनोद्यानं गतासी ।]

Madam tell [me]—who is being pursued, a king, or a king's favourite ?

Vasantasenā —Ceti, I wish to enjoy, not to serve

Madanikā —Is it some Brāhmana youth adorned with deep learning, who is loved ?

Vasantasena.—Brāhmana folk [are] worthy of being worshipped in my eyes [lit for me]

Madanika —Is it a merchant-youth then who is loved, who has created ample fortune [for himself] by visiting many cities ?

Vasantasenā —Ceti, the merchant-folk, abandoning [their] beloved persons though [their] affection is fully grown, create intense grief due to separation by going to other countries !

Madanikā —Madam, neither a king, nor a king's favourite, nor a Brāhmana, nor [one of] the merchant-class ! Then, who [is it] now that is loved by [my] mistress ?

Vasantasenā —Ceti, you had gone with me to the garden of the Kāmadeva temple ?

मदनिका—अज्जए गदमिह । [आर्ये गतास्मि ।]

वसन्तसेना—तह वि म उदासीणा विअ पुच्छसि । [तथापि मामु २०
दासीनेव पृच्छसि ।]

मदनिका—जाणिदम् । किं सो ज्जेव जेण अज्जआ सरणाअदा अच्मु-
ववण्णा । [ज्ञातम् । किं म एव येनार्या शरणागताभ्युपपन्ना ।] ५१

वसन्तसेना—किणामहेआ वसु सो । [किं नामधेय खलु स ।]

मदनिका—सो वसु सट्ठिचत्तर पडिवसदि । [स खलु श्रेष्ठिचत्तरे प्रतिनसति ।]

वसन्तसेना—अइ णाम से पुच्छिदासि । [अयि नामास्य पृथासि ।] ५२

मदनिका—सो वसु अज्जए सुगहीदणामहेओ अज्जचारुदत्तो णाम ।

[स खलु आर्ये सुगृहीतनामधेय आयचारुदत्तो नाम ।]

वसन्तसेना—(सहर्षम्) साहु मद्दणिए साहु । सुट्ठु तुए जाणिदम् । ५३

[साधु मदनिके साधु । सुष्ठु त्वया ज्ञातम् ।]

मदनिका—(स्मगतम्) एव्व दाव । (प्रकारम्) अज्जए दलिहो वसु

सो सुणीअदि । [एव तावन् । आर्ये ददि खलु स भ्रूयते ।] ६०

वसन्तसेना—अदो ज्जेव कामीअदि । दलिहपुरिससकन्तमणा वसु

गणिआ रोए अवअणीआ भोदि । [अत एव काम्यते । ददिपुरुषसकान्तमना

खलु गणिका लोकेऽवचनीया भवति ।] ६३

Madanika —I had gone Madam

Vasantasena —And still, you ask me as though [quite]
indifferent [or, unobservant] ?

Madanika —{ Now } I know What [is he] the same by
whom was Madam approaching for [his] protection favoured
[it accepted] ?

Vasantasena —What indeed is his name ?

Madanika —He indeed lives in the Merchant-square

Vasantasena —Aye you had been asked his name !

Madanika —He [is] indeed Madam, called the noble
Carudatta of auspiciously invoked name

Vasantasena —(*With joy*) Good ! Madanika ! Good !
You have rightly known !

Madanika —(*To herself*) [I shall] just [say] thus (*Aloud*)
Madam he is reported to be indeed poor

Vasantasena —For that very reason [lit hence indeed]
is beloved A courtesan with [her] heart [lit mind] gone

मदनिका—अज्जए कि हीणकुसुम सहआरपादव महुअरीओ उण
सेवन्ति । [आर्ये किं हीनकुसुम सहआरपादप मधुकुर्यं पुन सेवन्ते ।]

६६ वसन्तसेना—अदो ज्जेव ताओ महुअरीओ वुच्चन्ति । [अत एव तं
मधुकुर्यं उच्यन्ते ।]

मदनिका—अज्जए जं मो मणीसिदो ता कीस दाणि सहसा ण
६९ अहिंसायीअदि । [आर्ये यदि स नीयितस्तन्किमर्थमिदानीं सहसा नाभिप्रायते ।]

वसन्तसेना—हध सहसा अहिंसारिअन्तो पच्चुअआरदुव्वलदाए मा
दाव जणो दुल्लभदमणो पणा भविस्सदि । [चेदि सहस्राभिप्रायमाण मत्सुपकार-
७२ दुव्वलतया मा नवत् जनो दुल्लभदशन पुनर्भविष्यति ।]

मदनिका—कि अदो ज्जेव सा अलङ्कारओ तस्स हत्थे णिविस्सतो ।
[किमत एव सोऽलङ्कारस्तस्य हस्ते निक्षिप्तः ।]

७५ वसन्तसेना—हअ सुट्ठु दे जाणिदम । [चेदि सुट्ठु त्वया शतम् ।]

(नेपथ्य) अले भट्टा दशसुवर्णाह दुट्ठु जूदकक पपलीणु पपलीणु ।
ता गेण्ह गण्ह । चिह्व चिह्व । दूलात्पदिट्ठो सि । [अर मष्टारज दशसुवर्णस्य रुद्धो
७८ यूतश्च प्रपलायित प्रपलायित । तद्वहाण गृहाण । निष्ठ तिष्ठ । दूरात्प्रवृत्तोऽसि ।]

over to a poor person would indeed be unblamable in the world
[that is by the people]

Madanikā—Madam, do the female bees again wait
upon a mango-tree, bereft of blossoms?

Vasantasena—For that very reason, are they called
'honey makers [not honey enjoyers]

Madanika—Madam if he is longed for then, for what
reason is he not now approached of your own accord, straight-
away (sahas)?

Vasantasena—Ceti being approached of my own accord
straightaway, owing to [his] inability to oblige [me] in return,
let it not be that [that] person would be difficult to see again.

Madanika—Was it for this very reason that those orna-
ments were placed as a deposit in his hands?

Vasantasena—Ceti rightly have you known.

(Behind the curtain)—O Bhaṭṭaraka, the gambler detained
for [the sake of] ten gold coins, is running away fast is running
away fast! So hold [him] hold [him] Stop, stop! You can
be seen [even] from a distance'

(प्रविश्यापटीत्यपेण सप्नात्) सप्नाहक — हीमाणह । कष्टे एष जूदि
अलभावे ।

णवन्धनमुक्त्वाए विअ गद्दहीए हा ताडिदो म्हि गद्दहीए ।

अङ्गलाअमुक्त्वाए विअ शक्तीए घडुको विअ घादिदो म्हि शक्तीए ॥१॥

लेसअवावडहिअअ शहिअ दट्टूण झत्ति प०भट्टे ।

एाण्ह मग्गणिवडिदे क णु कखु शरण पपज्ज ॥ २ ॥

ता जाव एद् शहिअजूदिअला अण्णश म अण्णशन्ति ताव हक
विप्यवेहिं पादेहि एद् अण्णदेउल पविअअ देवीभविइशम् । [आश्वयम् । कष्ट
एव धूतकरभाव ।

नवन्धनमुक्तयेव गद्दम्या हा ताडितोऽस्मि गद्दम्या ।

अङ्गराजमुक्तयेव शक्या घटात्कच इव घातिताऽस्मि शक्त्या ॥

लेखकयापृतहृदय समिक्रु वृष्टा इति प्रप्रथ ।

इदानीं मागनिपतित क नु खडु शरण प्रपथे ॥

तथावन्तो समिक्रयुतकरान्वयनो मामन्वियत ताव ह विपरीताभ्या पात्राभ्यामेतच्छू-
न्यदेवकुल प्रविश्य ॥ ३ ॥ (बहुविध नाट्य कृ वा तथा स्थित)

(तत प्रविशति माथरा द्युतकरश्च)

(*Entering by tossing aside the curtain excited*) Samvahaka —
Ah! Painful { is } this gambler's state

Alas! I have been kicked by the Gardabhi [die] as though
by a she-ass let loose from the halter for the first time [or
newly] I have been destroyed [that is completely ruined]
by the Sakti [die] like Ghatotkaca by the Sakti [missile]
hurled by Karna [the king of the Angas] (1)

Seeing the Sabhika [Keeper of the gambling house] with
[his] heart engrossed in writing down [the score] I slipped
away suddenly now having reached [lit fallen on] the road
whom possibly shall I indeed approach for refuge? (2)

Now while these [two] the Sabhika and the Dyutakara
[gambler] are searching elsewhere for me entering this empty
temple with steps [taken] backwards I shall take the place of
[the idol of] the goddess [lit become the goddess]

[*Gesticulating in various ways stands in that posture*
(Then enter Māthura and Dyutakara)

माथुरः—अले भट्टा दशसुवर्णाह लुद्धु जूदकर पपलीणु पपलीणु । ता
 १२ गेण्ह गेण्ह । चिट्टु चिट्टु । इलात्पदिशोसि । [अरे भट्टारक दशसुवर्णस्य रुद्धो
 घृतकरः प्रपलापितः प्रपलापितः । तदृशाण गृहाण । तिष्ठ तिष्ठ । दूरात्पट्टोऽसि ।]

घृतकरः—जइ वज्जसि पाआलं इन्दं शरणं च संपदं जासि ।
 महिअं वज्जिअ एक्क रुद्धो वि ण रक्षित्तुं तरइ ॥ ३ ॥

[यदि व्रजसि पातालमन्द शरणं च संपदं यासि ।

सभिन् उर्जयित्सेक रुद्धोऽपि न रक्षितुं तस्यि ॥]

माथुरः—कहिं कहिं सुसहिअचिप्पलम्भआ पलासि ले भअपलिपेविद्वआ ।
 पदे पदे समविसमं सलन्तआकुलं जमं अदिकसणं कलेन्तआ ॥४॥

[म्प कुन सुसभिरुविपलम्भक पलायसे रे भयपरिवेपिताङ्गक । . .

पद पदे समविपम स्तलन्तुल यशोऽतिवृष्ण कुर्वन् ॥]

घृतकर —(पद वीक्ष्य) एसो वज्जदि । इअं पणट्टा पदवी । [एव व्रजति ।
 इयं प्रनष्ट पदवी ।]

माथुरः—(जालोक्य सवितर्कम्) अले विष्पदीवु पाडु । पटिमाशुण्ण देउलु ।

६ (विचिन्त्य) धुत्तु जूदकर विष्पदीवेहिं पादेहिं देउलं पविट्टो । [अरे निमतीपी पादौ ।
 प्रतिमाशून्य देवमृत्म् । धूर्ता घृतकरो विप्रतीपाम्या पादाम्या देवकुल प्रविष्टः ।]

Mathura —O Bhastaraka, the gambler detained for [the sake of] ten gold-coins, is running away fast, is running away fast! So, hold [him], hold [him] Stop, stop! You can be seen [even] from a distance'

Dyutakara —

[Even] if you now go to the Pātala [nether regions] or go to Indra [for the matter of that] for protection, barring the Sabhika alone, not even Rudra would manage to save [you]'

(3)

Mathura —

Where, where, are you running away, [O] you deceiver of the honest Sabhika, with [your] limbs shaking all round through fear, stumbling at every step on even and uneven ground, [and] completely (at) darkening [that is, disgracing], [your] family [and your] reputation!

(4)

Dyūtakara—(Beholding a foot-print) Here he goes! Here is lost the track [or, line of foot prints]!

Māthura —(Observing, thoughtfully) Aye, the [two sets of] steps [are taken] backwards, the temple [again is] without

द्यूतकर -- ना अणुसरेम्ह । [ततोऽनुत्तावः ।]

माथुर -- एवं भोडु । [एव भवतु ।]

(उभौ नेवकुलप्रवेश निरूपयत । वृद्धान्योन्यं सज्ञाप्य)

द्यूतकर -- इध कद्वमयी पटिमा । [इध काष्ठमयी प्रतिमा ।]

माथुर -- अले णह णह । शैल्पटिमा । (इति बहुविधं चालयति । सज्ञाप्य)

च) एव भोडु । एहि । जुद्धं चिन्तय । [अरे न तलु न खलु । शल्पतिमा । एव

भवतु । एहि । द्यूतेन क्रीडाव ।] (इति बहुविधं द्यूतं क्रीडाति)

समाहक -- (द्यूतेच्छाविहारसद्वरणं यद्वृत्तिः कृत्वा स्वगतम्) अले

कत्ताशदे णिण्णायअइश हलइ हडक मनुइशइश ।

टक्काशदे न्ण णडाधिअइश पवमडुलज्जइश ॥ ५ ॥

जाणामि ण कीलिइश शुमेलुशिहलपडणशाणिण्हं जूअम ।

तह वि हु के इलमडुले कत्ताशदे मण हलदि ॥ ६ ॥

[अरे कत्ताशब्दो निर्माणकस्य हरति हृदयं मनुष्यस्य ।]

टक्काशब्द इव नगाधिवस्य प्रभ्रष्टराज्यस्य ॥

any idol [in it] (*Thinking*) [That] rascal gambler has entered the temple with steps [taken] backwards

Dyūtakara —Then, let us follow [the track]

Māthura —Be it so.

[Both gesticulate entering the temple, beholding and making signs to each other

Dyūtakara —What, [is this] a wooden idol ?

Mathura —Aye, not indeed not indeed ! [It is] a stone image ' (*Shakes up in various ways and making a sign*) Let that remain [or, be it so] Come on, let us have a game at gambling

[*Indulges in a gambling game of various kinds*

Samvāhaka —(*Suppressing in various ways the manifestations of the desire to gamble himself, to himself*) Aye,

The ' Kattā ' noise [of the dice] attracts [or, sways] the heart of a penniless [i.e. bereft of nanakas] man like the ' Dhakkā ' noise, [that] of a king who has lost his kingdom (5)

I know, I shall not [ought not to] play [at dice etc. again] gambling resembles falling down from the peak of the Sumeru mountain Still [this] ' Katta ' noise sweet like [the cooing of] the Kokila captivates [my] heart (6)

जानामि न वीहिष्यामि सुमेरुशिरसरपतनसनिभ द्यूतम् ।
तथापि खलु के किलमधु कमाशब्दो मनो हरति ॥]

द्यूतकर — मम पाठे मम पाठ [मम पाठे मम पाठे ।]

माधुर — ण ह्य मम पाठ मम पाठ । [न खलु । मम पाठे मम पाठे ।]

सवाहक — (अन्यत सरभेषुत्य) ण मम पाठे । [ननु मम पाठे ।]

द्यूतकर — न द्वे गाहे । [ग्ध पुरुष ।]

माधुर — गहात्वा) अले पदण्डा गहीदासि । पअच्छ त दशसुवण्णम् ।

[ओ लुतदण्डन गहीतासि । प्रयच्छ तदशसुवण्णम् ।]

सवाहक — अज्ज दइइशम् । [अथ दात्वाभि ।]

माधुर — अहुणा पअच्छ । [अधुना प्रयच्छ ।]

सवाहक — दइइशम् । पशाद् कलहि । [दास्याम । प्रसाद कुरु ।]

माधुर — अल ण सपद पअच्छ । [ओ ननु सापत प्रयच्छ ।]

सवाहक — शिलु पडदि । [शिर पतति ।] (इति भूमो पतति)

(उभौ बहुविधं ताडयत)

माधुर — एनु तुम ह्य ज्देअरमण्डलीए वद्धासि । [एष त्व खलु द्यूत

करमण्डला बद्धोऽसि ।]

Dyutakara — [The throw is] in my favour, in my favour !

Mathura — Not indeed in my favour in my favour !

Samvahaka — (Suddenly approaching from one side) I say, in my favour !

Dyutakara — Got [our] man

Mathura — (Holding him) Aye rascal [or defrauder] you are caught Give those ten suvarnas

Samvahaka — I shall give to-day

Mathura — Give now

Samvahaka — I shall give Do [me] favour

Mathura — Aye I say give just now

Samvahaka — [My] head is getting dizzy [lit falls]

[Falls down on the ground

[Both beat him in various ways

Mathura — Here are you bound down by the [conventions of] Gamblers circle

सवाहक—(उत्थाय सविपादम्) कथं जुदिअलमण्डलीए वद्धो भिह ।
ही एशे अम्हाण जुदिअलाण अलइणीए शमए । ता कुदो दइइशम् । [कथं
द्यूतकरमण्डल्या वद्धोऽस्मि । कष्टम् एवोऽस्माकं द्यूतकराणामउहनीय समय । तस्मा २१
त्कुतो दास्यामि ।]

माधुर—अले गण्डे कुलु कुल । [अरे गण्डं क्रियता क्रियताम् ।]

सवाहक—एव्व कलेमि । (द्यूतकरमुपस्पृश्य) अद्ध ते देमि अद्ध मे २०
मुखडु । [एव करोमि । अध तुभ्य ददामि अर्धं मे मुखतु ।]

द्यूतकर—एव्व भडु । [एव भवतु ।]

सवाहक—(सभिरुमुगम्य) अद्धइश गण्डे कलमि । अद्ध पि म २०
अज्जा मुखडु । [अर्धस्य गण्डं करोमि । अधमपि न आर्यो मुखतु ।]

माधुर—को दोसु । एव्व भेडु । [का दोष । एव भवतु ।]

सवाहक—(प्रशशम्) अज्ज अद्धे तुर मुक्क । [आर्य अर्धं त्वया मुक्कम् ।] ३०

माधुर—मुक्के । [मुक्कम् ।]

सवाहक—(द्यूतकर प्रति) अद्धे तुए वि मुक्के । [अर्धं त्वयापि मुक्कम् ।]

द्यूतकर—मुक्के । [मक्कम् ।]

सवाहक—सपदं गमिइशम् । [साप्रतं गमिष्यामि ।]

३३

Samvahaka —(*Rising up with dejection*) What have I
been bound down by the Gamblers circle Alas! This [is] a
convention of us gamblers that cannot be transgressed! But
from what shall I give ?

Mathura —Aye give a pledge give

Samvahaka —I [shall] do so (*Touching Dyutakara*) I
shall give you one half excuse me [the other] half

Dyūtakara —Be it so

Samvahaka —(*Approaching Sabhika*) † shall give a pledge
for one half let the noble one excuse me just [the other] half !

Mathura —What harm ? Be it so

Samvahaka —(*Aloud*) Sir you have excused [me]
one half ?

Mathura —Excused !

Samvahaka —(*To Dyutakara*) One half excused by you
as well !

Dyūtakara —Excused !

Samvahaka —Now I shall pack off [let go]

माथुर — पञ्च तं दशसुवर्णम् । कर्हि गच्छसि । [प्रयच्छ तत् दश
३६ सुवर्णम् । कुत्र गच्छसि ।]

संवाहक — पेशध पेशध भट्टालआ । हा सपदं ज्जेव एकाह अदे
गण्डे कडे अवराह द्वे मुके । तहवि म अवल सपदं ज्जेव मागदि । [पेशध
३९ पेशध भट्टारका । हा साप्रतमेव पत्स्यार्थे गण्ड, कृत अपरस्यार्थं मुक्तम् । तथापि
मानबल साप्रतमेव चत ।]

माथुर (गृहीत्वा) धुत्तु माथुर अह मिउणु । एत्थ ण अहं धुत्ति-
४२ ज्जामि । ता पञ्च त पेदण्डआ सवयं सुवर्ण सपदम् । [धूर्तं माथुरोऽहं निपुणः
अत्र नाह धृत्य । तत्प्रयच्छ तत् लुप्तदण्डक सर्वं सुवर्णं साप्रतम् ।]

संवाहक — कदो दइइशम् । [कुतो दास्यामि ।]

माथुर — पितर विक्रिणिअ पञ्च । [पितर विक्रीय प्रयच्छ ।]

संवाहक — कुदो मे पिदा । [कुतो मे पिता ।]

माथुर — मातर विक्रिणिअ पञ्च । [मातर विक्रीय प्रयच्छ ।]

संवाहक — कुदो मे मादा । [कुतो मे माता ।]

माथुर — अप्पाण विक्रिणिअ पञ्च । [आत्मान विक्रीय प्रयच्छ ।]

संवाहक — क्लेध पशादम् । णेध म हाजमगमम् । [कुरुत प्रसादम् ।]

५९ नयत मा गन्नागम् ।]

Mathura — Give those ten suvarnas. Where are you going?

Samvāhaka — Look, gentlemen look! Ah! Just now, a pledge was given for one half to one [of these], one half was excused by the other. Still, he asks from me helpless, just at this moment.

Māthura — (Holding him) Rogue, I [am] Māthura clever [enough] In this case I will not be taken in. So [stop all this nonsense] give all those [ten] suvarnas, now, [you] defrauder!

Samvāhaka — Whence shall I give?

Māthura — Give, on selling [your] father!

Samvāhaka — Whence a father to me?

Mathura — Give, on selling [your] mother!

Samvāhaka — Whence a mother to me?

Mathura — Give, on selling your own self.

Samvāhaka — Do [me] a favour. Take me to the king's highway.

माथुर — पसर । [पसर ।]

सवाहक — एव्व भोडु । (परिक्रामति) अज्जा किणिध म इमइश शहि
अइश हत्यादो दशेहिं शुवण्णकेहिं । (वृष्णु आकाश) कि भणाय—कि कल ५२
इशशशि ति । गेहे दे कम्मकले हुविइशम् । कधम् । अदइअ पडिवअण गद् ।
भोडु एव्वम् । इम अण्ण भणइस्सम् । (पुनस्तरेव पठति) कधम् । एशे वि म
अवधीलिअ गद् । हा अज्जचारुदत्तस्स निहव विहाडिदे एश वट्टामि मन्दमाए । ५७

[एवं भवतु । आर्या क्रीणीध्व मामस्य मभिकस्य हस्ताइशभि सुवण्णै
किं भणथ—किं करिष्यसि इति । गेहे ते कम्मकरो भविष्यामि । कधम् । अदत्त्वा
प्रतिवचन गत । भवत्वेवम् । इममन्य भणिष्यामि । कयम् । एषाऽपि मामवधीर्य ६०
गत । हा आर्यचारुदत्तस्य विभवे विद्यति एष वत मन्दमाग्य ।]

माथुर — ण देहि । [ननु देहि ।]

सवाहक — कुदो दइइशम् । [कुतो दास्यामि ।] (इति पतति माथुर वपति) ६३

सवाहक — अज्जा पलित्ताअध पलित्ताअध । [आर्या परित्रायध्व परि
त्रायध्वम् ।] (ततः प्रविशति ददुरकः)

ददुरक — भो वत हि नाम पुरुषस्यासिहासन रायम् ।

६६

Mathura — Move on

Samvahaka — Be it so (Moves bout) Gentlemen buy
me off the hands of this Sabhika for ten suvarnas (Look ng up
in the sky) What do you say What would you do ? I shall
be a menial servant in your house What ? [He has] gone with
out giving a reply All right [or be it so] I shall speak to this
another (Repeats the same again) What ? This one also is gone
ignoring me ! Alas ! With the fortune of the noble Carudatta
gone away, here am I luckless that I am faring thus

Mathura — I say give

Samvahaka — Whence shall I give ? (Falls down Mathura
drags him)

Samvahaka — Help help gentlemen

(Then enter Da duraka)

Darduraka — Oh ! Gambling [is] indeed to a man just a
kingdom without a throne

न गणयति पराभवं कुतश्चिद्धरति ददाति च नित्यमर्थजातम् ।
 वृषतिरिव निःकाममायदर्शी विभवपता समुपास्यते जनेन ॥ ७ ॥

अपि च द्रव्यं लब्धं द्यूतेनेत्र दारा मित्र द्यूतेनैव ।
 दत्तं भुक्तं द्यूतेनत्र सर्वं नष्टं द्यूतेनैव ॥ ८ ॥

अपि च वेताहतमर्वस्व पावरपतनाञ्च शोपितशरीरः ।
 नर्दितदर्शितमार्गं कटेन विनिपातितो यामि ॥ ९ ॥

(अग्रनोऽग्राक्य) अयमस्माकं पूर्वतमिको माथुर इत एवाभिवर्तते ।

भवतु । अपक्रामितु न शक्यते । तद्वगुण्ठयाम्यात्मानम् । (बहुविध नाट्य कृत्वा)
 स्थित । उत्तम निरीक्षण)

अयं पटः सूत्रदरिद्रतां गतो ह्ययं पटश्चिद्रशतैरलंकृतः ।

अयं पटः प्रावरितुं न शक्यते ह्ययं पटः संवृत एव शोभते ॥ १० ॥

अयं च विमथ तपस्वी करिष्यति । यो हि

[Dyuta] means not defeat from any one, receives and gives lots of money always, [and] like a king securing income plentifully is waited upon by the wealthy people ! (7)

And again :

Money is obtained by gambling alone, [so also] wives and friends by gambling alone by gambling alone [one] gives [or] enjoys everything [likewise] is lost through gambling alone (8)

And again

With [my] all in all taken away by the Tretā [Tray], with [my] body dried up by the cast of the Pāvāra [Deuce], with the way shown by the Nardāta [Ace] I go being completely bowled over by the Kaṣa [Four] ! (9)

(Looking to the front) Here is our former Sabhika, Māthura, coming up just hitherward Well, it is not possible to avoid [him] So, I shall veil myself up (Gesticulating in various ways, stays on, scrutinising his upper garment)

This cloth has become poor in [respect of] threads, and this cloth is adorned with hundreds of holes, it is not possible to clothe oneself with this cloth, and this cloth looks charming only when rolled up. (10)

Or, what would this poor fellow [Māthura] do [to me] who I

पादैनैकेन गगने द्वितीयेन च भूतले ।

तिग्राम्मुह्यद्भिव्रतस्ताघद्यावत्तिप्रति भास्करः ॥ ११ ॥

माथुरः—दापय दापय । [दापय दापय ।]

संवाहकः—कुदो दददशाम् । [कुतो दास्यामि ।] (माथुरः कर्षति)

दुर्दुरकः—अये किमेतदुपत । (आशये) कि भवानाह—अयं यूत-३

करः सभिकेन खलीक्रियते न कश्चिन्मोचयति इति । नन्वयं दुर्दुरो मोचयति ।

(उपसृत्य) अन्तरमन्तरम् । (दृष्ट्वा) अये कथं माथुरो धूर्तः । अयमपि तपस्वी

संवाहकः ।

यः स्रग्धं दिवसान्नमानतदिरा नास्ते समुह्यद्भिव्रतो

यस्योद्धर्षणलोष्ट्रकैरपि सदा पृष्ठे न जातः किणः ।

यस्यैतच्च न कुक्कुरेरहरहर्जुघान्तरं चर्वते

तस्यात्यायतकामलस्य सततं घृतप्रसङ्गेन किम् ॥ १२ ॥

भवतु । माथुरं तावत्सान्त्वयामि । (उपगम्य) माथुर अभिवाद्ये ।

(माथुरः प्रत्यभिवाद्यते)

[can] remain hanging up as long as the sun stands [in the sky], with one foot in the sky, and with the second on the ground !

(11)

Māthura —Make [some one] give, make [one] give ।

Sāmvāhaka:—Whence shall I give ? [Māthura drags him

Darduraka:—Aye, what [is] this in the front ? (*In the sky*) What do you say—' This gambler is being crushed [or, ill treated] by the Sabbika [but] no one rescues [him] ' ? I say, this Dardura would rescue [him] (*Approaching*) [Make] way, [make] way. (*Seeing*) Aye, what, the roguish Māthura ? And this one also, the poor Sāmvāhaka ।

Who can not remain suspended with the head hanging down, till the close of day, without any movement, on whose back there is no scar also constantly produced by clods of earth [or, rough stones] scratched against ; and this inside of whose thighs is not nibbled by the dogs day after day.—What is the use of such an extremely delicate fellow continuously indulging himself in gambling ?

(12)

Well, I shall, for the matter of that, pacify Māthura ! (*Approaching*) Māthura, I salute [you]

[Māthura salutes him in return

- ३ दडुरक — किमेतत् ।
 माथुर — अअ दशसुवर्ण घालेदि । [अय दशसुवर्ण धारयति ।]
 दडुरक — ननु कल्यवर्तमेतत् ।
- ४ माथुर — (ददुरकस्य कश्चनल्लुण्ठीकृत पटमाकृष्य) भद्रा पद्मशत पद्मशत ।
 जञ्जरपटप्पाबुदो अ पुलिसो दशसुवर्ण कल्लवत्तं भणादि । [भर्तारं पश्यत
 पश्यत जञ्जरपटप्पा— एय पम्पो दशसुवर्ण कल्यवर्तं भणाति ।]
- ५ दडुरक — अरे मखे न-३ह दशसुवर्णा-कट्टकरणेन प्रयच्छामि । तत्किं
 यस्यास्ति धनं मं किं ऋद्धिं कृत्वा दर्शयति । अरे
 दुराणोऽपि विनष्टोऽसि दशस्वर्णस्थ कारणात् ।
 पञ्चान्दियसमायुक्तो नरो ध्यापायते त्वया ॥ १३ ॥
 माथुर — भद्रा तु ए दशसुवर्ण कल्लवत्तु । मए एसु विहवु । [भर्त, तव
 दशसुवर्ण कल्यवत्त । ममैय विभव ।]
- ६ दडुरक — यथेवम श्रूयता तर्हि । अन्यास्तावद्दश सुवर्णानस्यैव प्रयच्छ ।
 अयमप्य दूत शील्यतु ।
 माथुर — तत्किं भोडु । [तत्किं भवतु ।]

Darduraka —What [is] this ?

Mathura —This one owes [me] ten suvarnas

Darduraka —I say, this [is] a mere bagatelle !

Mathura —(Dragging up the rolled up cloth from under the arm p/c of Darduraka) Sirs [lit masters], see, see This man clad in a tattered [piece of] cloth talks of ten suvarnas as a mere bagatelle !

Darduraka —O fool, I say, I can give ten suvarnas by [just] a Kats throw ! Then what ? One who has wealth, should he exhibit [the same] parading [it] on [his] bosom ? O [you],

You are a low caste fellow, you are damned, for the sake of ten suvarnas a man endowed with five sense-organs is being killed by you ! (13)

Mathura —Master, to you, ten suvarnas [may be] a mere bagatelle, to me, it [is] a fortuna.

Darduraka —If so listen then. Give just ten more [or, additional] suvarnas to this very person, and let this one too engage [himself] in gambling

Mathura —What would become then ?

दडुरक—यदि जेठ्यति तदा दास्यति ।

माथुर—अह ण जिणादि । [अय न जयति ।]

दडुरक—तदा न दास्यति ।

माथुर—अह ण जुत्त जण्डिदुम् । एव्व अस्सन्तो तुम पअच्छ धुत्तआ । ९

अह पि णाम माथुरु धुत्तु जूद मिथ्या आदसआमि । अण्णस्स वि अह ण विभेमि । धुत्ता खण्डिअवुत्तो सि तमम् । [अय न युत्त जलितुम् । एवमाचक्षाण स्व प्रयच्छ धूर्तक । अहमपि नाम माथुरो धूर्ता, धूत मिथ्यादर्शयामि ? । अन्यस्माद् १२ प्यह न विभेमि । धूत खण्डितवृत्तोऽसि त्वम् ।]

दडुरक—अरे क खण्डितवृत्त ।

माथुर—तुम ह्नु खण्डिअवुत्तो । [त्व खलु खण्डितवृत्त ।] १५

दडुरक—पिता ते खण्डितवृत्त । (सवाहकस्यापन्नमितु सत्ता ददाति)

माथुर—गोसाविआपुत्ता एव्व ज्जेव जूद तुए सेविदुम् । [वेदयापुन एवमेव धूत त्वया सेवितम् ।] १८

दडुरक—मयैव धूतमासेवितम् ।

माथुर—अले सवाहआ पअच्छ त दशसुवण्णम् । [अरे सवाहक प्रयच्छ तदशसुवण्णम् ।] २१

Darduraka —If he wins then he would pay

Mathura —But if he does not win ?

Darduraka —Then he won't pay

Mathura —Now, [it is] not proper [to waste time in thus] prattling about Rogue pay you who are talking thus [in a high brow fashion] I too Mathura by name [or, well-known] the gambler —shall I show gambling in a false light (*ma hū*) ? I am not afraid of any one else either Rogue, you are one of a loose character !

Darduraka —Aye who [is] of a loose character ?

Mathura —You indeed [are] of a loose character !

Darduraka —Your father [is] of a loose character !

(*Makes a sign to Samvahaka to move off*)

Mathura —[You] son of a harlot ! Exactly thus have you indulged in gambling !

Darduraka —Have I indulged in gambling thus ?

Mathura —O Samvahaka, give those ten suvarnas

संवाहकः—अज्ज दइइशम् । दाव दइइशम् । [अथ दास्यामि । तावदास्यामि]
(माथुरः कर्पति)

- २४ ददुरक — मूर्ख परोक्षे मत्कार्तुं शक्यते न ममागत. खलीकर्तुम् ।
(माथुरः सवाहकमाहृष्य राणाया मुग्धहार ददाति । सवाहकः सशोणित
मूर्च्छां नात्यन्धमो पतति । ददुरक उपमृत्यान्तरयति । माथुरो ददुरकं ताडयति ।
२७ ददुरको विप्रीतिप ताडयति)

माथुर — अले अले इइ छिण्णालिआपुत्तअ फलपि पाविहसि । [अरे
अरे दुष्ट पुत्रलापुत्रफ फग्मपि प्राप्ससि ।]

- २९ ददुरक — अर मूर्ख अहं स्वया मार्गगत एव ताडित । इवो यदि राजकुले
ताडयिष्यामि तदा द्रक्ष्यसि ।

माथुर — एसु पेक्सिस्सम् । [एव प्रेक्षिष्ये ।]

- ३३ ददुरक — कथं द्रक्ष्यसि ।

माथुर — (प्रसार्य चक्षुषी) एव पेक्सिस्सम् । [एव प्रेक्षिष्ये ।]

(ददुरको माथुरस्य पाशुना चक्षुषीं पूरयित्वा सवाहकस्यापक्रमितुं सज्ञां ददाति)

- ३६ माथुरोऽक्षिणीं निगम्य भूमौ पतति । सवाहकोऽपक्रामति)

Samvāhaka — I shall give to-day, I shall just give
[Mathura drags him

Darduraka — Fool, it is possible to ill treat [him] in
[my] absence, not [possible] to ill treat [him] before me

[Māthura dragging Samvāhaka gives him a blow with his
fist on the nose. Samvāhaka gesticulating fainting with bleeding
falls on the ground, Darduraka, approaching, gets between them;
Māthura beats Darduraka, Darduraka hits back

Māthura — O you villain, son of a whore ! You would
[soon] get the fruit too [that is, punishment] for this [conduct]

Darduraka — O fool, I have been beaten by you even
while going by [or, I was on] the road. If tomorrow, you
would beat me in the court, then you would see

Mathura — Here shall I see

Darduraka — How would you see ?

Mathura — (Expanding his eyes) Thus would I see

[Darduraka filling with dust Māthura's eyes makes a sign
to Samvāhaka to move off, Māthura closing his eyes falls on the
ground, Samvāhaka moves off

दुर्दुरक—(स्वगतम्) प्रधानसभिको माथुरो मया विरोधित । तत्रात्र युज्यते स्थातुम् । कथितं च मम प्रियवयस्येन शर्विलकेन यथा किल आर्यकनामा गापालदारकं सिद्धादशेन समादिष्टो राजा भविष्यति इति । ३५ सर्वथास्माद्विधो जनस्तमनुसरति । तदहमपि तत्समीपमेव गच्छामि । (इति निष्क्रान्तः)

सवाहक—(सत्रास परिक्रम्य दृष्ट्वा) एषो कश्शवि यणर्पावुदपस्तदुया ४२ लके गेहे । ता एत्थ पविशिइशम् । (प्रवेश रूपयित्वा वसन्तसेनामालोक्य) अज्जे शरणागदे म्हि । [एतत्कस्याप्यनपावूनपक्षदारकं गहम् । तदत्र प्रविशामि । आर्ये शरणागतोऽस्मि ।] ४५

वसन्तसेना—अभय शरणागदस्स । हज्जं ढकेहि पक्खदुआरअम् । [अभय शरणागतस्य । चेत्ति पिधेहि पक्षदारकम् ।] (चर्चि तथा कसति)

वसन्तसेना—कुदो द भयम् । [कुतस्ते भयम् ।] ४६

सवाहक—अज्जे धणिकादो । [आर्ये धनिकात् ।]

वसन्तसेना—हज्जे सपद अवावुणु पक्खदुआरअम् । [चेत्ति साप्रतमपावुणु पक्षदारकम् ।] ५१

Darduraka—(*To himself*) The chief Sabhika, Mathura has been antagonised by me So it is not proper [or advisable] to stay on here [longer] Again, my dear friend Sarvilaka has told me that it was reported—The cowherd-boy Aryaka by name would be the king as foretold by a soothsayer [whose prophecies come to be true] And all people of our type are following him So I also shall go to him alone [*Exit*

Samvahaka—(*Moving about in fear, beholding*) This [is] some one's house with the side-door unfastened, So I shall enter here. (*Gesticulating entrance seeing Vasantasena*) Lady, I approach [you] for protection [or shelter]

Vasantasena—Safety [or freedom from molestation] to [you] who have approached [me] for protection [I promise]
Ceti close the side-door [Ceti does accordingly]

Vasantasena—Whence your fear ?

Samvahaka—From a creditor Lady

Vasantasena—Ceti now unfasten the side-door

सवाहक — (आत्मगतम्) कथं घणिकादौ तुलिदं शे भयकालम् ।
शुद्धं वस्तु एव वुच्चदि ।

जे असवल जाणिअ भार तुलिदं वहेइ माणुस्से ।

ताह रलण ण जाअदि ण अ कन्तालगदो विपज्जदि ॥ १४ ॥

एत्थ लखिसदोम्हि । [कथं घणिकाजुलितमस्या भयकारणम् । सुद्धं बलवमुच्यते ।

य आसवल तात्वा भार तुलितं वहति मनुष्यम् ।

३ तस्य स्यत्र न जायते न च कान्तागतो विपद्यते ॥

अत्र लक्षितोऽयम् ।]

माथुर — (अक्षिणा प्रमृग्य द्यूतकरं प्रति) अहं देहि देहि । [अरे देहि
६ देहि ।]

द्यूतकर — भद्रा जावद्वं अहं ददुरेण कलहाविदा तावदेव सो गोहो
अवक्कन्ता । [भद्रा यावद्वं वयं ददुरेण कलहाविदास्तु तदिव संपुरूपोऽप्यकान्तः ।]

१ माथुर — तस्स जूदकलसस मुट्ठिप्पहालेण पण्डिका भग्गा आसि । ता
एहि । र्हिरपहं अणुमरेहं । [तस्य द्यूतकरस्य मुट्ठिदुरेण नासिका भग्नासीत् ।
तदेव । र्हिरपथमनुमरावः ।]

१२ (अनमृत) द्यूतकर — भद्रा वसन्तसेनागेहं पविट्ठो सो । [भद्रा वस
न्तसेनागृहं प्राप सा ।]

Samvahaka — (*To himself*) What a cause of fear from a creditor is [simply] made light of by her ! It is indeed well said—

The man who knowing his strength [or capacity] bears a burden commensurate [with it]—for him there is no mishap [or stumbling] neither does he perish [even though] staying in wilderness (14)

Here am I an illustration [or case in point] !

Mathura — (*Wiping off his eyes to Dyutakara*) Oh give, give

Dyūtakara — Sir while indeed we had been involved in a quarrel by Darduraka the same time that man made off

Mathura — The nose of that gambler had been smashed by the blow of [my] fist So come on Let us follow the blood track

(*Following the track*) **Dyūtakara** — Sir, he has entered Vasantasena's house !

माथुर — भूदाइ सुवण्णाइ । [भूतानि सुवणानि ।]

द्यूतकर — लाअउल गडुअ णिवेदम्ह । [राजकुल गत्वा निवेदयाम् ।] १५

माथुर — एसो धुत्तो अदा णिकमिअ अण्णत्त गमिस्सदि । ता उअरो
थेणेव्व गेण्हेम्ह । [एष धूर्तोऽनो निष्क्रम्यान्वयं गमिष्यति । तदुपरोधनैव गह्नीव ।]
(वसन्तसेना मदनिकाया सज्ञा ददाति) १८

मदनिका — कुदो अज्जो । को वा अज्जा । कस्स वा अज्जो । कि
वा वित्ति अज्जो उवजीअदि । कुदो वा भयम् । [कुत आय । को वार्य ।
कस्य वार्य । का वा वृत्तिमाय उपर्जीवति । कतो वा भयम् ।] २१

सवाहक — शुणादु अज्जआ । अज्जए पाटलिउत्त मे जम्मभूमि ।
गहवइदालके हगे । सवाहअइश वित्ति उवजीआमि । [शृणोत्वार्या । आर्ये पाट
लिपुत्र मे जन्मभूमि । गृहप्रतिदारकोऽहम् । सवाहकस्य वृत्तिमुपजोवामि ।] २४

वसन्तसेना — सुउमारा वसु कला सिक्खिददा अज्जेण । [सुकमारा
सलु कला शिक्षितार्येण ।]

सवाहक — अज्जए क्खेत्ति सिक्खिददा । आजीविआ दाणिं सवुत्ता । २७
[आय क्खेत्ति शिक्षिता । आजीविकेदानीं सवृत्ता ।]

Mathura — Good bye to [lit gone are] the suvarnas

Dyūtakara — Let us go and lodge a complaint [against him] in the court.

Māthura — This rascal would [or is bound to] go else-
where getting out from here So let us capture [him] by just
[resorting to] a blockade

[Vasantasena makes a sign to Madanika

Madanika — Whence [have you come] Sir ? Who again
[are you] Sir ? To whom again [do you belong] Sir ? What
profession again do you follow for [your] livelihood Sir ?
Whence again [your] fear ?

Samvahaka — Pray listen, Madam Madam Pataliputra
[is] my birth place I [am] the son of a village headman [or,
house-holder] I live by [following] the profession of a shampooer

Vasantasena — A delicate art indeed has been learnt by
you, Sir !

Samvahaka — Madam, it was learnt as an art now it has
become a means of [earning my] livelihood

चेटी—अदिगिर्विण्णं अज्जेण पडिवअणं दिण्णम् । तदो तदो ।

३० [आतिनिर्विण्णमार्येण प्रतिवचनं दत्तम् । ततस्ततः ।]

संवाहकः—तदो अज्जे एसे णिजगेहे आहिण्ढकाणं मुहादो सुणिअ

अपुव्वदेशदंशणकुट्टहलेण इह आगंद । इहवि मए पविशिय अज्जइणिं एके

३१ अज्जे सुइसुशिदे । जे तालिशे पिअदंशणे पिअवादी दइअ ण कित्तेदि अव-

किदं विञ्जुमलेदि । किं बहुणा पलन्तेण । दक्षिणत्वाए पलकेलअं विअ अत्ता-

णअ अवगच्छदि अलणागअवच्छले अ । [तत आर्ये एष निजगूह आहिण्ढमानो

३२ मुत्ताच्छ्रुत्वापूर्वदेशदर्शनकुट्टहलेनेहागतः । इहापि मया प्रविश्योज्जयिनीमेक आर्यः

सुश्रूयितः । यस्मात्पुत्रः प्रियदर्शनः प्रियवादी दत्त्वा न कीर्तयति अपहृतं विस्मरति ।

किं बहुना परगतेन । दक्षिणतया परकीयमिवात्मानमवगच्छति शरणागतवत्सलम् ।]

३३ चेटी—को दाणिं अज्जआए मणोरहन्तरस्स गुणाइं चोरिअ उज्जइणिं

अलंकरेदि । [क इदानीमार्याया मनोरथान्तरस्य गुणाभोग्यित्वेज्जयिनीमलकरोति ।]

यसन्तसेना—साहु हअे साहु । मए वि एवं ज्जेव हिअएण मन्तिदम् ।

३४ [साधु चेति साधु । मयाप्येवमेव हृदयेन मन्त्रितम् ।]

चेटी—अज्ज तदो तदो । [आर्यं ततस्ततः ।]

Ceti —An extremely despondent reply has been given by you, Sir ' What next ?

Samvāhaka —Then, Madam, having heard [about Ujjayini] at home from the lips of travellers, I came here, through curiosity to see a region not seen before And here too, having entered Ujjayini, I served one noble person, who, so handsome to see, sweet-talker, boasts not, having given [in charity], forgets any evil turn [done to him] What need of prattling [about his qualities] at length ? On account of [his] courteous nature, he considers himself as though belonging to others, and [is] affectionate towards those who approach [him] for protection !

Ceti —Who now [is this one who] adorns Ujjayini, having stolen the virtues of the object of Madam's desires ?

Vasantaścnā —Good, Ceti, good ! The same [thing] was thought of by me also in [my] heart ?

Ceti :—What next, Sir !

सवाहक—अज्जए शे दाणि अणुकोशकिदेहिं पदाणेहिं [आपें स इदानीमनुकोशकते प्रदाने] ५५

वसन्तसेना—कि उवरद्विहवो सवुत्तो । [किमुपतविभव सवुत्त ।]

सवाहक—अणाचकिखदे ज्जेव क्व अज्जभाए विण्णादम् । [अनारयानपेव कथमायया विज्ञातम् ।] ५६

वसन्तसेना—किं एय जाणीयदि दुद्धहा गग विहवा अ । अपेएमु तडाएमु बहुदर उदअ भोदि । [किमत्र ज्ञायते । दुल्भा गुणा विभवाश्च । अदेयेय तडागेमु बहुतामुदक भवति ।] ५७

चेटी—अज्ज किणामध यो वसु सा । [याय किंनानयेय खलु स ।] ५८

सवाहक—अज्जे क दाणे तइस भूदलमिअड्ढम्म णाम ण जाणादि । शो वसु शेडिचत्ते पडिबशदि । शलाहणिज्जणामधए अज्जचालुदत्ते णाम । [यार्ये क इदानीं तस्य भूतलमृणादस्य नाम न जानाति । स खलु भेषिपचरे प्रनिवसति । ५९ श्रायनीयनानयेय आर्यचारुदत्तो नाम ।]

वसन्तसेना—(सहयमासनावतीप) अज्जम्म अत्तणक्केरक एद गेहम् । हजे दहि स आसणम् । तालवेण्ठअ गेणह । परिस्समो यज्जस्स वाघदि । [अयस्यात्मीयमेतद्देहम् । चेत्ति देहस्यामनम् । तालवृन्तक गृहात् । पश्चिम भागस्य वाघते ।] (चेटी तथा करोति)

Samvahaka—Madam be now owing to [his] large gifts, prompted by pity [for others]—

Vasantasena—Has become bereft of [his] fortune

Samvahaka—How was this known by Madam, even though not told [by me] ?

Vasantasena—What [is] there to be known here? Virtues and fortunes are difficult to have together In tanks [the water in which is] unfit to drink there is quite a lot of water

Ceti—Sir what indeed is his name ?

Samvahaka—Madam who now does not know the name of that [well known] Moon on the earth? He indeed lives at the Merchant-square of a praiseworthy name by name the noble Carudat a.

Vasantasena—(With joy getting down from her seat) This house [is] your own Sir Ceti, give [him] a seat Take a fan. Fatigue is troubling the noble one! [Ceti does according!]

संवाहक—(स्वगतम्) क्व अज्जचालुदत्तस्स णामशकीसणेण ईदिशे मे

आदले । शाहु अज्जचालुदत्त शाहु । पुहवीए तुम एके जीवसि । शेपे उण
जणे वशदि । (इति पादयोर्निपत्य) भोट्टु अज्जए भोट्टु । आशणे णिशीददु
अज्जआ । [कथमार्यचारुदत्तस्य नामसकीर्तनेनेदृशो म आदरः । साधु आर्यचारुदत्त
साधु । पृथिव्या त्वमेको जावसि । शेप पुनर्जन श्वसिति । भवत्वार्ये भवतु । आसने
निषीदत्वार्या ।]

वसन्तसेना—(आसने समुपविश्य) अज्ज कुदो सो घणिओ । [आर्य
क्व स धनिक ।]

संवाहक—

शकालधणे क्वु शज्जणे काह ण होइ चलाचले धणे ।

जे पूहदु पि ण आणादि दे पूआचिशेदापि आणादि ॥ १५ ॥

[सत्कारधनं खलु संजनं कस्य न भवति चलाचल धनम् ।

य पूजयितुमपि न जानाति स पूजाविशेषमपि जानाति ॥] (1)

वसन्तसेना—तदो तदो । [ततस्तत ।]

संवाहक—तदो तेण अज्जेण श्विती पलिचारुके किदो म्हि । चालिचा-
वश । अ तदिश जदावजीदि म्हि श्वुत्ते । तदो माअधेअविशमदाए दशमुवण्णअ

Samvahaka —(To himself) What such [high] regard [shown] to me by the [mere] mention of the name of the noble Cārudatta ? Bravo ! Noble Cārudatta ! Bravo ! On this earth, you alone [truly] live while the remaining crowd [merely] breathes (*Falling at Vasantasena's feet*) Enough, Madam, enough Pray be seated on the seat, Madam

Vasantasena —(*Sitting down on the seat*) Sir, where [is] that creditor [or, how can he be a rich man] ?

Samvahaka —

A good man has courtesy for [his] wealth [or, is rich in courtesy] who cannot possess wealth that comes and goes ? He who does not know even to honour [others]— can he know [that is, really appreciate] the excellence of honour [done to him by others] ? (1)

Vasantasena —What next ?

Samvahaka —Then, I was employed by that noble one, as a person's servant with a salary When he had only [his] good moral conduct remaining [with him, that is when he was

जूदे हालिदम् । [ततस्तेनार्येण सवृत्तिं परिवारकं कृतोऽस्मि । चारित्र्यावरोधे च ६
तस्मिन् यूपोर्जाव्यस्मि क्वृत्त । ततो भागधेयविद्यमतया दशसुवर्णं यूने हारितम् ।]

माधुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुपितोऽस्मि ।]

संवाहक—एदे दे सहिअजूदिअला म भणुशघअन्ति । शपद शुणिअ
अज्जआ पमाणम् । [एतौ तां समिकच्चूतकरा मामनुसधत्त । सांपन सुत्वार्या
प्रमाणम् ।]

वसन्तसेना—मदणिए वासपादवविसदुलदाए पविसणो इदो तदो वि १२
आहिण्टान्ति । हञ्जे ता गच्छ । एदाण सहिअजूदिअराणम् अय अज्जो ज्जेव
पडिवादेदि ति इम हत्याभरणअ तुम देहि । [मदणिक वासपादवविसदुलतया पक्षिण
इतस्ततोऽप्याहिण्टन्ते । चेदि तद्रच्छ । एतयो समिकच्चूतकरयो अयमार्य एव प्रति १५
पाश्यतीति इद् हस्नाभरणक त्वं देहि ।] (इति हस्नात्कम्पमाकृष्य चेत्या प्रयच्छति)

चेटी—(गृहीत्वा) ज अज्जआ आपवदि । [यशयाज्ञापयति ।] (इति
निष्क्रान्ता) १८

माधुर—उच्छादिदो म्हि । मुसिदो म्हि । [उत्सादितोऽस्मि । मुपितोऽस्मि ।]

चेटी—जघा एदे उद्ध पेसवन्ति दीह णीससन्ति अहिलहन्ति अ दुआ
राणिहिदन्तेअणा तथा तज्जेभि एदे दे सहिअजूदि यरा हुविस्सन्ति । (उपगम्य) २१

reduced to penury) I began to maintain [myself] by gambling
Then owing to [my] luck being adverse ten suvarnas were
lost [by me] at gambling

Mathura — I am ruined [or destroyed] I am robbed ' 1

Samvahaka — Here those Sabbhika and Dyutakara [whom
I owe the ten suvarnas] are close on my heels ' Now, having
heard [all this] Madam [is] the authority [to decide what
should be done in my case]

Vasantasena — Madanikā owing to the shaky nature of
the tree [used by them] for resting the birds have to wander
about here there and anywhere Ceti so go. Give you to these
Sabbhika and Dyutakara this hand-ornament [bracelet] saying
(it) that this gentleman himself is giving [it to them]

[Taking out the bracelet from her hand gives it to Ceti]

Ceti — (Taking it) As Madam commands

[Exit]

Mathura — I am ruined ' I am robbed

Ceti — As these [two] are looking up, sighing deeply,
chattering to each other with eyes fixed on the door I guess

अज्ज वन्दामि । [यथेतावूर्ध्वं प्रेक्षते दीर्घं निश्वसत अभिलक्ष्यतश्च द्वारनिहितलोचनौ
तथा तर्कयामि एतौ सा सभिरुद्युतकरी भविष्यतः । आर्यं वन्दे ।]

२५ माथुर —सुहृं तुणं होटु । [सुणं तव भवतु ।]

चेटी—अञ्ज कदमो तुम्हाण सहिओ । [आर्यं कतरा युययो सभिरु ।]

माथुर—

कस्स सुहं तणुमज्जे अटरेण रदददुट्टिणादेण ।

जम्पसि मणाहल्लयअण आलोअन्ती कडकरेण ॥ १६ ॥

णत्थि मम विहवो । अण्णत्त च्चज ।

[कस्य त्वं तन्मध्ये अधरेण सुहृद्वदुत्तिनेन ।]

जम्पसि मनोहरवचनमालोचयन्ती कटाक्षेण ॥

३ नास्ति मम विभवः । अन्यत्र व्रज ।]

चेटी—जद ईदिसाह ण मन्तेसि ता ण होसि जूदिअरो । अत्थि कोवि
तुम्हाण धारओ । [यदीदृशानि ननु मन्त्रयसे तदा न भवसि दूनकरः । अस्ति

५ कोऽपि युष्माकं धारः ।] १७ ॥

माथुर —अत्थि । दइसुवण्णं वारेदि । किं तस्स । [अस्ति । दइसुवर्णं
धाम्यति । त्ति तम्य ।]

५ चेटी—तस्स कारणादो अज्जआ इमं हत्थाभरणं पडिवादेदि । णहि
णहि । सो उज्जव पडिवादेदि । [तस्य कारणादार्यं हस्ताभरणं प्रतिपादयति ।
नहि नहि । म एव प्रतिपादयति ।]

these must be those [two] Sabbhika and Dyutakara (*Approach-*
ing) Sir, I salute [you]

Mathura —May there be happiness for you !

Ceti —Sir which one of you [two is] the Sabbhika ?

Mathura —

[O] thin waisted one with [your] lower lip ill-mannered
and bitten in love-sport, to whom are you prattling charming
words, casting side glances ? (16)

I have no wealth [to waste on you] Go elsewhere

Ceti —If [or, inasmuch as] indeed you talk such [things]
then, you cannot be a gambler Is there some one [who is]
your debtor ?

Mathura —There is He owes ten suvarnas What of him ?

Ceti —On his account, Madam gives this bracelet,—no, not
indeed—he himself gives

माथुरः—(सहर्षं गृहीत्वा) अले भणेशि तं कुलपुत्रम्—भूदं तुए १२
गण्डे । आअच्छ । पूणो जूदं रमअ । [ओ भणसि तं कुलपुत्रम्—भूतस्तव गण्डः ।
आगच्छ । पुनर्युतं रमस्व ।] (इति निष्क्रान्ती)

चेटी—(वसन्तसेनामुपसृत्य) अज्जए पडितुड्ढा गदा सहिअजूदिअरा । १५
[आर्ये परितुड्ढौ गतो सभिकदूतकौ ।]

वसन्तसेना—ता गच्छदु । अज्ज बन्धुअणो समस्ससदु । [तद्वच्छतु ।
अथ बन्धुजनः समाश्वसितु ।] १८

संवाहकः—अज्जए जइ एवं ता इअं कला पलिअणहत्थगदा कली-
अदु । [आर्ये यथेवं तदिय कला परिजनहस्तगता क्रियताम् ।]

वसन्तसेना—अज्ज जस्स कारणादो इअं कला सिक्खीअदि सो ज्जेव २१
अज्जेण सुस्सूसिदपुरुच्चो सुस्सूसिदध्वो । [आर्य यस्य कारणादिय कला शिक्ष्यते
स एवार्येण द्युत्पितपूर्वः द्युत्पितव्यः ।]

संवाहकः—(स्वगतम्) अज्जआए णिउअं पच्चादिट्ठो म्हि । कध २४
पच्चुवकलिइशम् । (प्रकाशम्) अज्जए अहं एदिणा जूदिअलावमाणेण,
शकशमणके हुविइशम् । ता शंवाहके जूदिअले शकशमणके शंवुत्तेत्ति शुमलि-
दव्वा अज्जआए एदे अम्वलु । [आर्यया निपुण प्रत्यादिष्टोऽस्मि । कथं प्रत्युप- २७-

Māthura :—(*Taking it, with joy*) Aye, say to that nobly
born chap 'Cancelled is your pledge Come. Enjoy gambling
again.' (*Exeunt*)

Ceṭī —(*Approaching Vasantasenā*) Madam, Sabhika and
Dyūtskara went away quite pleased !

Vasantasenā —Then may you go ! Let [your] kinsmen
be to-day comforted !

Saṁvāhaka —Madam, if so, let then this [my] art be
mastered by [your] attendants.

Vasantasenā —For whose sake this art has been learnt
(by you), the same [person] served [by you] before, ought to
be served by you !

Saṁvāhaka :—(*To himself*) I have been repudiated by
Madam in a clever manner ! How shall I oblige [her] in
return ? (*Aloud*) Madam, owing to this insult [experienced] as
a gambler, I shall become a Buddhist monk. So, ' *Saṁvāhaka*,

१ अज्जो बन्धुअणं समस्तासिदुं ।

करिष्ये । ...आर्ये अहमेतेन दूनररापमानेन शाक्यश्रमणको भविष्यामि । तत्सवाहको
दूतकर, शाक्यश्रमणक. सवृत्त इति गन्तव्यान्यार्ययेतान्यक्षराणि ।]

वसन्तसेना—अज्ज अल साहसेण । [आर्य अल साहसेन ।]

संवाहक —अज्जए कल णिच्चए । (इति परिग्रह्य)

जुत्तेण तं कइं मे अं धीहत्थं जणइश शव्वइश ।

एण्ह पाअउशीशे णलिन्दमगगेण विहरिइशम् ॥ १७ ॥

[आर्य कृतो निश्चय ।

यतेन तत्कृत मम यद्विहस्त जनस्य सर्वस्य ।

इदानीं प्रकटशीर्षो नरेन्द्रमार्गेण विहरिष्यामि ॥]

(नेपथ्ये कलकलः)

संवाहक.—(आकर्ष्य) अलं किं णणेइम् । (आफाशे) कि भणाध—

इशे खलु वसन्तशेणआए सुण्टमोडके णाम उट्टहत्थी विअलेदि ति । अहो

अज्जआए गन्धगज पेक्खिइइशं गहुअ । अह वा किं मम एदिणा । जधाववशिइं

अणचिट्ठिइशम् । [अरे किं त्विइम् । ..किं भणत—एष खलु वसन्तसेनायाः सुण्ट-

मोडको नाम दुष्टहस्ती विचरति इति । अहो आर्याया गन्धगज प्रेक्षिष्ये गत्वा ।

अथवा किं ममैवेन । यथा यत्नसितमनुश्रुस्यामि । (इति निष्क्रान्तः)

(तत प्रविशत्यपटीक्षेपेण प्रहृतो विमटाज्ज्वलवेशः कर्णपूरकः)

the gambler, has turned into a Buddhist monk'—these words [lit: syllables] should be borne in mind by Madam.

Vasantasenā —Away with [this] rash act

Samvāhaka :—Madam, [my] resolve is made (*Moung about*)

Gambling did for me what made [me] helpless [or incapacitated] in the whole world [or, among all people]; now, holding up [my] head, I shall freely move about the king's highway ' (17)

(*A confused noise behind the curtain*)

Samvāhaka —(*Hearing*) Aye, what possibly [is] this ? (*In the sky*) What do you say—' Here is indeed moving about Vasantasenā's rogue elephant by name *Khunṣamodaka* !' Oh, I shall go and see Madam's scent-elephant Or, what have I to do with this ? I shall do as resolved upon ' [*Exit*

(*Then enter, tossing aside the curtain, Karnapūrika, greatly delighted, wearing a highly gaudy dress*)

कर्णपूरक—कहि कहि अज्जआ । [कुत्र इत्यार्या ।] १२

चेटी—दुम्भणुस्स किं ते उब्बेअकालणम् ज चग्गदो वेद्विद अज्जअ ण
वेक्खसि । [दुर्मनुष्य किं त उद्देगहारणम् यदशतोऽवस्थितामार्या न प्रेक्षसे ।]

कर्णपूरक—(वृद्धा) अज्जए वन्दामि । [आर्य वन्दे ।] १५

वसन्तसेना—कण्णऊरअ परितट्ठमुहो लक्खीअसि । ता किं ण्णेदम् ।
[कण्णपूरक परितुम्भुलो लब्धसे । तत्किं त्विदम् ।]

कर्णपूरक—(सविस्मयम्) अज्जए वच्चिदासि जाए अज्ज कण्णऊरअस्स १८
परक्कमो ण दिट्ठे । [आय वच्चितासि ययाय कण्णपूरकस्य पराक्कमो न दृश ।]

वसन्तसेना—कण्णऊरअ किं किम् । [कर्णपूरक किं किम् ।]

कर्णपूरक—सुणाइ अज्जआ । जो सा अज्जआए खुण्टमोडओ णाम २१
दुट्ठहत्थी सो आलाणत्थम्भ भज्जिअ महमत्थ वावादिअ महन्त सत्तोह करन्तो
राअमग्ग वादिण्णो । तदा एत्थन्तर उग्घट्ट जणण—

अग्घेध वालअजण तुरिद आरुहध वुक्खपासादम् ।

किं ण हु पेक्खध पुरदा दुट्ठो हत्थी इदो एदि ॥ १८ ॥

अवि अ

Karnapūra —Where where [is] Madam?

Ceti —[You] unmannerly fellow [or bad man]! What [can be] the cause of your agitation (*udvegah*) that you do not notice my Lady seated [even just] in front [of you]!

Karnapuraka —(See *ng*) Madam I salute [you]

Vasantasena —Karnapuraka you are seen with a face highly delighted Then what indeed [is] this?

Karnapuraka —(With wonder) Madam you have been deceived [that is you have missed a great opportunity] in that you did not see to-day Karnapuraka's [feat of] valour!

Vasantasena —Karnapuraka what what?

Karnapuraka —Pray listen Madam That wild [or rogue] elephant of Madam by name *Khuntamodaka*—he having smashed the tying post [and] having killed the head mahout came down to the king's highway causing considerable commotion. Then in the meanwhile the crowd yelled out—

'Take away the children quickly climb up trees or house [—roofs], do you not indeed see before [you] that the wild elephant is moving this way?'

(18)

And again

विचलद् गेउरजुअलं छिज्जन्ति अ मेहला मणिक्खइआ ।

वलआ अ सुन्दरदरा रणअङ्कुरजालपडिवद्धा ॥ १९ ॥

तदो तेण दुइहत्थिणा कलचलणरदणेहिं फुट्टणालिणिं विअ णअरिं उज्ज-
इणि अवगाहमाणेण समासादिदो परिव्वाजओ । तच्च परिब्भट्टदण्डकुण्डि-
३ आभाअणं सीअेहिं सिञ्चिअ दन्तन्तरे मिसत्तं पेक्सिअ पुगोवि उग्घुट्टं जणेण-
हा परिव्वाजओ थावादीअदि नि । [शृणोत्वार्या । य. स आर्यायाः सुण्टमोढकी
नाम दुष्टहस्ती * गालानम्लम्भ भङ्क्त्वा महाम्नां व्यापाय महान्त सक्षोभं कुर्वन्नाज-
६ मार्गमवतीर्णः । ततोऽन्तरे उद्बुष्ट जनेन—

अपनयत बालमजनं त्वरितमारोहत वृक्षप्रासादम् ।

किं न रज्जु पेशध्व पुरतो दुष्टो हस्ती इत एति ॥

५ अपि च विचलनि नूपुरयुगल छियन्ते च मेखला मणिखाधिता ।

वलयश्च सुन्दरतरा रत्नाङ्कुरजालप्रतिनद्धाः ॥

ततस्तेन दुष्टहस्तिना करचरणरदनैः फुट्टनलिनीमिव नगरीमुज्जयिनीमवगाह-
१२ मानेन समासाधित परिव्वाजरुः । त च परिभ्रष्टदण्डकुण्डिनाभाजनं शीकरैः सिक्त्वा
दन्तान्तरे श्लित प्रस्थ पुनर्युद्बुष्ट जनेन—हा परिव्वाजको व्यापायते इति ।]

वसन्तमना—(सप्तप्रमम्) अहो पमादो अहो पमादो । [अहो प्रमादः

१५ अहो प्रमाद ।]

कर्णपरकः—अल सभमेण । सुगाडु दाव अज्जआ । तदो विच्छिण्ण-
विसंहुलसिद्धलाकटावअं उव्वहन्तं दन्तन्तरपरिग्गहिदं परिव्वाजअं उव्वहन्तं

Pairs of anklets drop off And the girdles set with gems are broken, as also the extremely beautiful bracelets studded with a net-work of rays of gems' (19)

Then that rogue elephant, wading through the city of Ujjayini, as though through a lake full of blooming lotuses, with [his] trunk, feet and tusks, came across an ascetic [monk]. And on seeing him [the monk] whose staff, gourd and pot had been scattered away, held up between the tusks [by the elephant] after sprinkling over him sprays of water, the crowd once again yelled out—' Alas! The ascetic is being killed !'

Vasantasena —(Excitedly) Oh, the calamity ! Oh, the mishap !

Karṇapūra — Away with excitement ! Just listen, Madam. Then seeing him [the elephant] carrying along the tangled

त पेत्सिअ कण्णऊरण मए—णहि णहि अज्जआए अण्णपिण्डउद्वेण दासेण— १८
 वामचरणेण जुदलेसअ उग्घुसिअ उग्घुसिअ तुरिद आवणादो लोहदण्ड गोण्हिअ
 आआरिदो सो दुद्धहत्थी । [अल सभ्रमेण । शृणोतु तावदार्या । ततो विच्छिन्नवित्त
 धूलशुक्लालकलापमुद्धन्त दन्तान्तरपरिगृहीत परिव्राजकमुद्धन्त त प्रेक्ष्य कर्णपूरकेण २१
 मया—नदि नहि आर्याया अन्नपिण्डपुप्पन दामन—वामचरणेण धूतलेखकम् उद्धुष्यो
 दप्य त्वरितमायणाडोहदण्ड गृहीत्वाकारित म दुग्धस्ती ।]

वसन्तसेना—तदो तदो । [ततस्त ।]

२२

कर्णपूरक—

आह्णिऊण सरोस त हत्थि विद्धसेलसिहरामम् ।

मोआविओ मए सो दन्तन्तरसठिओ परिव्राजओ ॥ २० ॥

[आहत्य सरोय त हस्तिन विन्ध्यशैलशिखरामम् ।

मोचिता मया स दन्तान्तरसंस्थित परिव्राजक ॥]

वसन्तसेना—सुट्टु द किदम् । तदो तदो । [सुट्टु त्वया कृतम् । ततस्ततः ।] ३

कर्णपूरक—तदो अज्जए साहु रे कण्णऊरअ साहु त्ति एणिअमेत्त

भणन्ती विसमभरकन्ता विअ णावा एकदो पन्हत्था सअला उज्जइणी आसि ।
 तदो अज्जए एक्रेण सुण्णाइ आहरणट्टाणाइ परामसिअ उद्ध पेत्सिअ दीह ६
 णीससिअ अअ पावारओ मम उवरि विसत्ता । [तन आर्ये साधुरे कर्णपूरक साधु

mass of broken chains [and] carrying the ascetic held between
 the tusks I Karnapuraka—no, no [or beg your pardon]
 Madam's slave grown fat on the morsels of food [given by you]—
 moving in a crooked way and repeatedly shouting to the
 Dyutalekhaka [one who marks the score at gambling] [to take
 heed] hastily snatching an iron bar from a shop challenged
 that rogue elephant

Vasantasena—What next?

karnapūraka—

Having struck down the furious elephant appearing like
 a peak of the Vindhya mountain by me was set free that ascetic
 held up between the tusks! (20)

Vasantasena—You did well [or a fine achievement]!
 What next?

karnapūraka—Then Madam, all Ujjayini shouting out
 just this— Bravo! O Karnapuraka! Well done was thrown up
 on one side like a boat packed with an uneven load Then,

इत्येतावन्मात्रं भणन्ती विषमभराक्रान्ता इव नोः एकतः पर्यस्ता सकलोज्जयिन्दासीत् ।

९ तत आर्ये एकेन शून्यान्यभरणस्थानानि परामृश्य ऊर्ध्वं प्रेक्ष्य दीर्घं निःस्वस्याय प्रावारको नमोपरि क्षिप्तः ।]

वसन्तसेना—कण्णऊरभ जानीहि दाव किं एसो जादीकुसुमवासिदो

१२ पावारओ ण वेत्ति । [कर्णपूरक जानीहि तावत्किमेव जातीकुसुमवासितः प्रावारको न वेत्ति ।]

कर्णपूरक—अज्जए मद्गन्धेण सुट्ठु त गन्धं ण जाणामि । [आर्ये

१५ मद्गन्धेण सुट्ठु त गन्धं न जानामि ।]

वसन्तसेना—णामं पि दाव पेसल । [नाशापि तावत्पेक्ष्य ।]

कर्णपूरक—इमं णामं अज्जआ एव वाएडु । [इदं नाम आर्येव वाचयतु ।]

१८

(इति प्रावारकमुपनयति)

वसन्तसेना—अज्जचारुदत्तस्स । [आयचारुदत्तस्य ।] (इति वाचयित्वा सस्पृहं गृहीत्वा प्रावृणोति)

२१ चेटी—कण्णऊरभ सोहदि अज्जआए पावारओ । [कर्णपूरक शोभत आर्याया प्रावारक ।]

कर्णपूरक—आं सोहदि अज्जआए पावारओ । [आ शोभत आर्यायाः

२४ प्रावारक ।]

वसन्तसेना—कण्णऊरभ इदं दे पारितोसिअम् । [कर्णपूरक इदं त पारितोसिअम् ।] (इत्याभरणं प्रयच्छति)

Madam was thrown over me this mantle by one [person] after touching the vacant parts [of the body used] for [wearing] ornaments, looking upwards and sighing heavily

Vasantasenā—Karnapuraka, just find out whether this mantle is made fragrant with jasmine flowers or not

Karnapūraka—Madam, I can't make out the scent properly, owing to the smell of rut

Vasantasenā—Well, look for the name at any rate

Karnapūraka—Here [is some] name May Madam herself read [it] out

[Places the mantle near her

Vasantasenā—Of the noble Cārudatta [Having read thus, taking it longingly, covers herself with it

Ceti—Karnapūraka, this mantle becomes Madam [well] !

Karnapūraka—Yes The mantle becomes Madam [well]

Vasantasenā—Karnapūraka ! Here [is] your reward,

[Gives him an ornament

कर्णपूरक —(शिरसा गृहीत्वा मणम्य च) सपद सुदु सोहदि अज्ज २७-
आए पावारओ । [साप्रत सुदु शोभत आर्याया प्रावारक ।]

वसन्तसेना—कण्णऊरअ एदाए वेलाए कहि अज्जचारुदत्तो । [कर्ण
पूरक एतस्या वेलाया कुत्रार्यचारुदत्त ।] ३०

कर्णपूरक—एदेण ज्जेव मग्गेण पवुत्तो गन्तु गेहम् । [एतेनैव मार्गेण
पवुत्तो गन्तु गेहम् ।]

वसन्तसेना—हअे उवरदिण अलिन्दअ आरुहिअ अज्जचारुदत्त ३३
पेक्खेम्ह । [चेदि उपरितनमलिन्दकमारुह्यायचारुदत्त पश्याम् ।]

(इति निष्क्रान्ता सब)

इति द्यूतकरसवाहको नाम द्वितीयोऽङ्क ।

३६

Karnapuraka —(Taking it on his head and saluting) Now,
the mantle becomes Madam very well

Vasantasena —Karnapuraka where [could] the noble
Carudatta [be] by this time ?

Karnapūraka —He started to go home by this very road

Vasantasena —Get mounting up the upper balcony let
us be looking at the noble Carudatta.

[*Exeunt Omnes*

Here ends the Second Act called 'Dyutakarasaṃvuhaka'

[*The gambler Samvuhaka*]

तृतीयोऽङ्कः ।

(ततः प्रविशति चेतः)

चेतः—

सुअणे वस्तु भिच्चाणुकम्पके शामिए णिद्धणके वि शोददे ।
पिशुणे उण इव्वगच्चियदे दुलक्के वस्तु पलिणामदाणुणे ॥ १ ॥

अवि अ शशपलक्कवलदे ण शक्कि वालिहुं
अण्णपदात्तकलत्ते ण शक्कि वालिहुम् ।
जुद्धपरात्तमणुस्से ण शक्कि वालिहुं
जे वि शहाविअदोशे ण शक्कि वालिहुम् ॥ २ ॥

का वि वेला अज्जचारुदत्तइश गन्धव्वं शुणित्तुं गदइश । अदिकमदि
अद्धलभणा । अज्ज वि ण आअच्छदि । ता जाइ वाहिलहुआलशालाए गडुअ
शुविइशम् । [सुजन. खलु भूत्पानुकम्पकः स्वानी निर्धनकोऽपि शोभते ।
पिशुन. पुनर्द्रव्यमर्षितो दुष्करः खलु परिणामदारुण. ॥

अपि च

सस्यल्म्पटवलीवरीं न शक्यो वारयितुमन्यप्रसक्तकलन न शक्य वारयितुम् ।
द्यूतप्रसक्तमनुष्यो न शक्यो वारयितु योऽपि स्वाभाविकदोषो न शक्यो वारयितुम् ॥

ACT III

(Then enter Ceta)

Ceta —A master [who is] a good man, compassionate towards [his] servants, does indeed look to advantage, even though without wealth, [a master, who is] on the other hand, wicked, proud of [his] wealth is indeed difficult to serve [and is] terrible [or, harmful] in the end (1)

And again,

It is not possible to restrain a bull greedy of corn, it is not possible to restrain a wife attached to another; it is not possible to restrain a man deeply attached to gambling; it is not possible to restrain [or, ward off] what again is a natural defect (2)

What a [long] time indeed since the noble Carudat'a went out to hear the musical concert The midnight is passing

कपि बेलार्यचारुदत्तस्य गान्धर्व श्रोतु गतस्य । अतिक्रामत्यर्धरजनी । अद्यापि नाग-
च्छति । तथावद्बहिर्द्वारशालया गत्वा स्वप्न्यामि ।] (इति तथा करोति) ९

(ततः प्रविशति चारुदत्तो विदूषकश्च)

चारुदत्त—अहो अहो साधु साधु रेभिलेन गीतम् । वीणा हि नामा-
समुद्रोत्थित रत्नम् । कुत १२

उत्कण्ठितस्य हृदयानुगुणा वयस्या

सकेतके चिरयति प्रवरो विनोद ।

सस्थापना प्रियतमा चिरहातुराणां

रक्तस्य रागपरिवृद्धिकर- प्रमोदः ॥ ३ ॥

विदूषक —भो एहि । गेहं गच्छेमह । [भो एहि । गृह गच्छाव ।]

चारुदत्त —अहो सुष्ठु भावरेभिलेन गीतम् ।

विदूषक—मम दाव डुवेहिं ज्जेव्व हस्स जाअदि । इत्थिआए सक्कअं ३

पठन्तीए मणुस्सेण अ काअलीं गाअन्तेण । इत्थिआ दाव सक्कअं पठन्ती दिण्ण-

णवणस्सा विअ गिट्ठी अहिअ सुसुआअदि । मणुस्सो वि काअलीं गाअन्तो

सुक्खसुमणोदामवेट्ठिदो बुडुपुरोहिदो विअ मन्त जवन्तो दिट्ठं मे ण रोअदि । ६

[मम तावद्ब्राम्यामेव हास्य जायते । स्त्रिया सस्कृत पठन्त्या मनुष्येण च काकलीं

away, still he has not come So, going to the verandah [or,
hall] at the outer door, I shall just sleep [there] [Does accordingly

(Then enter Cārudatta and Vidusaka)

Cārudatta —Oh, wonder! Oh! Rebhila sang most beauti-
fully! The lute indeed [is] a jewel [but] not arising out from
the ocean Why?

[It is] a companion exactly after [or, pleasing to] the heart
of a love-sick person, an excellent [means of] diversion
when the lover making an appointment carries, the most
likeable [means for] consolation for those suffering on
account of separation, [and a producer of] great delight in-
creasing the passion of one [already] in love (3)

Vidūsaka —Oh, come on, let us go home

Cārudatta —Oh! Friend Rebhila sang very well!

Vidūsaka —For my part, a laugh is caused by two [things]
alone—by a woman reading aloud Sanskrit, and by a man sing-
ing the Kakali [in a low, soft tone] Now, a woman reading
aloud Sanskrit, like a young cow having a new rope passed

गयना । स्त्री तावत्संस्कृतं वदन्ती दत्तनवनस्पदे षष्टिः अधिकं सूमुखं करोति ।
१ मनुष्योऽपि काकली गायन् शुष्कमुपनोदामवेष्टितो वृद्धपुरोहित इव मन्त्रं जपन् दृढ-
मे न च्चेत् ।]

चारुदत्त—यस्य मुष्टं सत्रयुगीतं भावोर्भिलेन । न च भवान्परितुष्टः ।

रक्तं च नाम मधुरं च समं स्फुटं च

भाषान्जितं च ललितं च मनोहरं च ।

किंवा प्रगस्त्यवचनेर्बहुमिर्बहुकै-

रन्तर्हिना यदि भवेद्भनितेति मन्ये ॥ ४ ॥

अपि च

तं तस्य स्वरसंक्रमं मृदुगिरं न्द्विष्टं च तन्त्रीस्थनं

धर्मानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम् ।

हेलासंयमितं पुनश्च ललितं रौगद्विरुचचारितं

यत्सत्यं विरतेऽपि गीतसमग्रे गच्छामि श्रृण्वन्निव ॥ ५ ॥

विदूषक—भा वजस्य आवगन्ताररच्छाविहाण्मु सुहं कुम्कुरा वि सुना ।

ता गे गच्छेत् १ (उद्यतोऽवलोक्य) वअम्प पेम्प पेम्प । एतो वि अन्यआ-

through [her] nostrils, makes distinctly (*adhikam*, or, repeatedly)

a *sū sū* noise, a man also singing the *Kākālī*, like an old priest

wrapped in a garland of dried up flowers, muttering the

Mantras, is assuredly not to my liking

Cārudatta —Friend, superbly indeed did friend *Rebhila* sing to-day And yet you are not satisfied'

[The *gita* was] indeed impassioned, and sweet, and smooth

and distinct, and full of emotion, and charming and attrac-

tive Or, what need of many commendatory words uttered

by me? I think [or wonder] whether there was some woman

concealed [who was singing and not *Rebhila*]! (4)

And again,

To tell the truth, even though the time of the singing is

gone by, I am moving on, as though listening [still] to that

cadence of notes of him of sweet voice, and the properly har-

monised notes of the lute, high-pitched, mingled in the differ-

ent *Mārchanās* even on syllables, low at the close, controlled

with utmost ease, and at the same time charming and repeated

twice in consonance with the *Rāga* [or, passion]! (5)

Vidūśaka :—O friend, even the dogs are sleeping soundly [or, comfortably] at the partitions of the road through the market

रस विष अवजास देन्तो अन्तरिक्षपासादादो ओदरदि भवव चन्द्रो । ३
 [भो वदस्य भागान्तरिक्षाविभागेषु सुख कुक्कुरा अपि सुता । तद्दृष्ट भच्छाव ।
 . . वदस्य पदय पदय । एषोऽप्यन्धकारस्येवावकासा ददन्तरिक्षपासादादवनरानि भगवा-
 श्चद्र ।] ६

चारुदत्त—सम्यगाह भवान् ।

असौ हि दृष्ट्वा तिमिरावकाशमस्तं ब्रजत्युन्नतकोटिरिन्दु ।

जलाघगाटस्य घनद्विपस्य तीक्ष्ण विषाणाग्रमिवावशिष्टम् ॥ ६ ॥

विदूषक—भो एद अम्हाण गेहम् । वड्डुमाणअ षड्डुमाणअ उग्घादेहि
 दुआरअम् । [भो इदमस्माक गेहम् । वधमानक वधमानक उद्योत्य द्वारम् ।]

चेत्—अज्जमित्ते पाह सल्लशजाए शुगीयदि आगदे अज्जवाहृदत्ते । ३
 ता ज्ञाव दुआरअं शे उग्घायेमि । (तथा कृत्वा) अज्ज वन्दामि । मित्तेअ
 तुमपि वन्दामि । एत्थ वित्थिण्णे आशणे णिशीदन्तु अज्जा । [शर्यनेत्रेपस्य
 स्वरस्योऽपि श्रूयते । आगत शर्यचारुदत्त । तदाद्वारमस्योद्घातयामि । . . शर्य
 वदे । मैत्रेय त्वामपि व दे । अत्र विलीनं शर्यने निरीक्षनमादीं ।]

(भौ नाम्नेन प्रविश्येनविदितम्)

विदूषक—वड्डुमाणअ रअणिय सद्देहि पादाद घोददुस । [वधमानक
 रदनिका शब्दापय पादो धारितुम् ।]

So, let us go home (*Looking in front*) Friend, see, see. Here is this divine moon also, descending from [his] ex-pulse, as though making room for darkness.

Cārudatta—You have spoken truly [or well]

This moon, indeed making room for darkness, goes to cot, with [his] end raised up, like the sharp tail-end of a wild elephant plunged into the water remaining above [that is, visible over the water] (6)

Vidūṣaka—Oh here [is] our house Vardhamānaka, Vardhamānaka open the door

Ceta—The voice of the noble Maîtres is being heard! The noble Cārudatta has arrived So, I shall open the door for him (*Doing accordingly*) Sir, I salute [you] Maîtres, I salute you as well. Pray, take [you two] your seats here on the seats spread out [or, commodious] Sirs

[Both, gesticulating entrance, sit down]

Vidūṣaka—Vardhamānaka, shout out for Radanika to wash [our] feet.

चारुदत्त—(अनुकम्पम्) अल सुतजन प्रबोधयितुम् ।

१२ चेट—अज्जमित्तअ अह पाणिअ मेण्हे । तुम पादाइ घोवेहि । [आर्य-
मैत्रेय नइ पानीय गृह्णामि । त्व पादौ राव ।]

विदूषक—(रुकोवम्) भो वअस्स एसो दाणि दासीए पुत्तो भविअ
१५ पाणिअ मेण्हेदि । म ण्ण बम्हण पादाइ धावावेदि । [भो वयस्य एष इदानीं
वस्य पुनो मृत्वा पादौ गृह्णाति । मा पुनर्नाह्मण पादौ धावयति ।]

चारुदत्त—वयस्य मैत्रेय त्वमुदकं गृहाण । वर्धमानकं पादौ प्रक्षालयतु ।

१८ चेट—अज्जमित्तअ देहि उदअम् । [आर्यमैत्रेय देह्युदकम् ।]
(विदूषकस्तथा करोति । चेटश्चारुदत्तस्य पादौ प्रक्षालयति ।)

चारुदत्त—दीयता ब्राह्मणस्य पादोदकम् ।

२१ विदूषक—किं मम पादोदकं हि । भूमीए ज्जेव मए ताडिटगइहेण विअ
पुणावि गट्टिद्वम् । [किं मम पादोदकै । मूम्यामेव मया ताडितगइभेनेव पुनरपि
लोम्भितम् ।]

२४ चेट—अज्जमित्तअ बम्हणे वसु तुमम् । [आयमैत्रेय ब्राह्मण खलु त्वम् ।]

Carudatta—(*With pity*) Away with awakening a person
[who is] asleep

Ceta—Noble Maitreya, I shall take [hold of] the water,
you wash the feet [of Cārudatta]

Vidusaka—(*With scath*) O friend now here [this Ceta],
holding the status of (*bhūtra*) the son of a whore takes [hold
of] the water but makes me a Brahmana, wash the feet !

Carudatta—Friend Maitreya you take [hold of] the
water Let Vardhamānaka wash the feet

Ceta—Noble Maitreya pour out [lit. give] the water

[Vidusaka does accordingly Ceta having washed Carudatta's
feet moves back

Carudatta—Let water for [washing] the feet be poured
out for the Brahmana [Maitreya]

Vidusaka—What [is the use] to me of waters for [wash-
ing] the feet ? I must needs be rolling about again on the bare
ground like a donkey which has been given a hiding !

Ceta—Noble Maitreya, you [are] forsooth a Brahmana
[and so must be respected duly]

विदूषक—अथा सर्वनागाणां मज्जे दुण्डुहो तथा सर्वब्रह्मणाणां मज्जे अहं ब्रह्मणो [यथा सर्वनागानां मध्ये दुण्डुभः तथा सर्वब्रह्मणानां मध्येऽहं ब्राह्मणः ।]

चेष्ट—अज्जमित्तेय तथा वि षोदशसम् । (तथा कृत्वा) अज्जमित्तेअ २७
एदं तं शुवण्णभण्डं मम दिवा तुहं लत्तिं अ । तां गेण्ह । [भायमैत्रेय तथापि भाविम्यामि । आर्यमैत्रेय एतत्तत्सुवर्णभाण्डं मम दिवा तत्र एतौ च । तद्गृहाण ।]
(इति दत्त्वा निष्क्रान्तः) ३०

विदूषक—(गृहीत्वा) अज्ज वि एदं चिट्ठिदि । किं एत्थं उज्जइणीए चोरो वि णत्थि जो एदं दासीए पुत्तं गिदाचोरं ण यत्रहरदि । भो बजस्स अम्यन्तरचतुस्सालं पवेत्तं आमि णम् । [यथाप्येनत्तिण्णि । किमत्रोज्जयिन्या ३३ चौरोऽपि नास्ति य एतं दास्यापुत्रं निदाचोरं नापहरति । भो बजस्य अम्यन्तरचतुस्सालं प्रवेशयाम्येनम् ।]

चारुदत्त—

अलं चतुस्सालमिमं प्रवेदय प्रकाशानारीधृत एष यस्मात् ।

तस्मान्त्वयं धारय विप्र तावद्यावन्न तस्यां खलु भो समर्प्यते ॥ ७ ॥

(निदां नात्यन्तं ' त तस्य स्वरसकम्— (३१५) इति पुनः पठति)

Vidūṣaka—As the Dundubha [species of serpents absolutely harmless and now feared by any one] amongst all serpents so [am] I a Brāhmana amongst all Brahmanas!

Ceta—Noble Maitreya all the same I shall wash [them] (*Doing accordingly*) Noble Maitreya, here [is] that bunch of gold ornaments [to be kept by you now according to Cārudatta's orders] with me by day, and with you by night. So, take [it] *[Gives it and exit]*

Vidūṣaka—(*Taking it*) Even now [or so long] this has remained [with us]. What is there not even a [single] thief in Uṣayini here none who would steal this son of a whore [the suvarṇabhanda] the stealer of [my] sleep? O friend I shall place this in the inner quadrangle [chamber].

Cārudatta—Do not place [it] away with placing [it] in the inner quadrangle because it has been worn by a public woman. Therefore O Brāhmana keep it yourself so long as it is not handed over to her. (7)

[Gesticulating being sleepy repeats again: That carterence of notes of him etc. III 5]

निदूपकः—अवि जिज्ञासदि मवम् । [अपि निद्राति भवान् ।]

3 चारुदत्तः—अथ किम् ।

इयं हि निद्रा नयनाचलम्बिर्नुना ललाटेदेशादुपसर्पतीव माम् ।

अदृश्यरूपा चपला जरेव सा मनुष्यसत्त्वं परिभूय वर्धते ॥ ८ ॥

विदूपकः—तः सुप्तेह । [तत्स्वपिबः ।] (नाट्येन स्वपिति)

(ततः प्रविशति शर्विलकः)

शर्विलकः—कृत्वा शरीरपरिणाहसुखप्रवेशं

शिक्षाबलेन च बलेन च कर्ममार्गम् । १ ८

गच्छामि भूमिपरिसर्पणघृष्टपाश्वी

निर्मुच्यमान इयं जीर्णतनुर्भुजंगः ॥ ९ ॥

(नभोऽग्लः सहर्षम्) अये कथमस्तमुपगच्छति स भगवान्मृगाङ्कः । तथा हि

सृपतिपुरुषशङ्कितप्रचारं परगृहदूषणनिश्चितैकवीरम् ।

घनपटलतमो निरुद्धतारा रजनिरियं जननीय संवृणोति ॥ १० ॥

Vidūsaka —Ar: you sleepy ?

Carudatta —Just so

Here, this sleep indeed is as though approaching me from the region of the forehead, taking hold of [my] eyes; which, like old age, of invisible form, [and] elusive, augments in strength overcoming the vitality of man (8)

Vidūsaka —Well, let us [both] sleep

[Gesticulates falling asleep

(Then enter Sarvilaka)

Sarvilaka —Having made a passage by boring (larman), affording easy entrance for the compass of [my] body, by virtue of [my] training and by [my physical] strength, I go ahead [through the passage] with [my] sides scratched by creeping on the ground, like a serpent of worn-out body, being relieved of [his] slough (9)

(Looking to the sky, with joy) Oh! What, is that divine moon going to set? Thus—

This night, like a mother, is concealing [me], with the stars screened by the thick mass of darkness, [me] whose movement is apprehensive of the king's officers, [or, city-guards], and who am the one warrior resolved upon breaking through (dūshana) the houses of others? (10)

वृक्षवाटिकापरिसरे सधि कृत्वा प्रविष्टोऽस्मि मध्यमकम् । तथात्रदिदानीं चतु-
शालकमपि दूषयामि । भोः

कामं नीचमिदं वदन्तु पुरुषा स्वप्ने च यद्दुर्धते
विश्वस्तेषु च वञ्चनापरिभवशौर्यं न शौर्यं हि तत् ।
स्वार्थीना चचनीयतापि हि वर बद्धो न सेनाञ्जलि-
मार्गो ह्येव नरेन्द्रसौतिकवधे पूर्व कृतो द्रौणिना ॥ ११ ॥

तत्कस्मिन्नदेशे सधिमुत्पादयामि ।

देशः को नृ जलावसेकशिथिलो यस्मिन्नं शब्दो भवे-
द्धिक्तीनां च न दर्शनान्नरगतः संधिः करालो भवेत् ।
क्षारक्षीणतया च लोष्टककृशं जीर्णं क्व हर्म्यं भवे-
त्कस्मिन्स्त्रीजनदर्शनं च न भवेत्स्यादर्थसिद्धिश्च मे ॥ १२ ॥

(भित्तिं पतामुश्य) नित्यादित्यदर्शनोदकसचनेन दूषितेय भूमिः क्षारक्षीणा ।

Having made a breach in the fencing wall of the grove of
trees, I have now entered the middle [region] So, I shall now
break through the inner quadrangle as well Oh!

I admit (kūmam) people may speak of this [profession
of a thief] as vile, which again prospers when [people
are] asleep Overcoming by fraud those who are unsuspect-
ing is [but] knavery, there [is], verily, no heroism about
it Still, even a blamable state, dependant on oneself is better,
but not [a servile state where one is] to have hands folded
in service [And] moreover, this [is] the course followed
formerly by Drona's son [Asvatthaman] at the murder of
kings while asleep !

(11)

Well, in what region shall I make a breach ?

Which possibly [is] the region loose owing to the sprink-
ling of water, where no noise would result [at the time of
boring] ? Where there could be a wide breach in the walls,
but not within [that is, capable of attracting] the sight of
others ? Where could the mansion be dilapidated, with the
brick-masonry rendered less strong owing to being corroded
by salt-petre ? Where there would not be the sight of
women-folk, and at the same time there would be the accom-
plishment of [my] desired object ?

(12)

(Feeling the wall) Here [is] the region weakened by salt-
petre and rendered loose (dūṣṭa) by the sprinkling of water at

मूषिकोत्करश्चेह । हन्त सिद्धोऽयमर्थः । प्रथमेतत्स्कन्दपुनाणा सिद्धिलक्षणम् ।
 ३ अत्र कर्मप्रारम्भे क्रीडशमिद्वारो सधिमुत्पादयामि । इह खलु भगवता कनक-
 शक्तिना चतुर्विधं सध्युपायो दर्शितः । तद्यथा—पकेष्टकानामाकर्षणम् अरमेष्ट-
 काना छेदनम् पिण्डमयाना सेचनम् काष्ठमयाना पाटनमिति । तदत्र पकेष्टक
 ५ इष्टकाकर्षणम् । तत्र

पद्मन्याकोश भास्करं बालचन्द्रं
 चापी विस्तीर्णं स्वस्तिकं पूर्णकुम्भम् ।
 ततस्मिन्वेष्टे दर्शयाम्यात्मशिल्पं
 दृष्ट्वा शो य यद्विस्मय यान्ति पौरा ॥ १३ ॥

तदत्र पकेष्टके पूर्णकुम्भ एव शोभते । तमुत्पादयामि ।

अन्यासु भित्तिषु मया निशि पाटितासु
 क्षारक्षतासु विपमासु च कल्पनासु ।

the daily (*nutya*) sight of the [rise of the] sun, and here [is also] a pile of rubbish excavated by mice! Oh joy, this [my] desired object is accomplished! This [is] the first sign of success for the sons of Skanda [that is thieves]! Now here, to begin the boring what kind of breach shall I make? Here indeed by the Reverend Kanakasakti has been prescribed a four-fold mode for [making] breaches which [is] as follows—(1) Pulling out the bricks if baked (2) Cutting through the bricks if unbaked (3) Sprinkling [water over bricks] made of earth clods, (4) Chipping [bricks] made of wood So, here [the mode to be followed is] pulling out the bricks there being baked bricks There [too]

[are possible the following varieties]—Fully blossomed lotus sun, crescent moon well rectangular, Svastika, full water jar—So, in what place shall I show my craftsmanship seeing which tomorrow the citizens would become amazed! (13)

Now here in [this region of] baked bricks a full water-jar [variety of breach] alone would look well [or, appropriate] I shall effect it

In the case of other walls and hard structures [or, formations] corroded by salt-petre, breached at night, the crowd of neighbours, on seeing [the whole thing] in the [next]

दृष्ट्वा प्रमातृत्वमये प्रतिवेशिर्गर्गो

दोषाश्च मे वदति कर्मणि कोशल च ॥ १४ ॥

नमो वरदाय कुमारकृतिक्रियाय नमः कनकशक्तये ब्रह्मण्यदेवाय देवव्रताय नमो
भास्करानन्दिने नमो योगाचार्याय यस्याह प्रथमं शिष्यः । तेन च परितुष्टेन
योगरोचना मे दत्ता ।

अनया हि समालम्ब्य न मां द्रक्ष्यन्ति रक्षिणः ।

शस्त्रं च पतितं गात्रे रुजं नोत्पादयिष्यति ॥ १५ ॥

(तथा करोति) धिक्कष्टम् । प्रमाणसूत्रं मे विस्मृतम् । (विचिन्त्य) आ इदं
यज्ञोपवीतं प्रमाणसूत्रं भविष्यति । यज्ञोपवीतं हि नाम ब्राह्मणस्य महत्पुत्रकरण
द्रव्यम् विशेषतोऽस्मद्विषयम् । कृतम् ।

एतेन मापयति भित्तिषु कर्ममार्गमेतेन मोचयति भूषणसंप्रयोगान् ।

उद्धाटको भवति यन्त्रदृष्टे कपाटे दम्पस्य कीटभुजगैः परिवेष्टनं च ॥ १६ ॥
मापयित्वा कर्म समाभे । (तथा कृत्वा लोक्य च) एकलोष्टावशेषोऽयं सधिः ।

morning, have spoken in condemnation of me, and at the
same time of my skill in [my] job (14)

A bow to the boon-giver Kumara Kārtikeya a bow to
Kanakasakti the god good to the Brahmanas of divine law, a
bow to Bhāskaranandin, a bow to Yogacarya of whom I [am]
the best (*prathamah*) pupil. And by him fully satisfied, was
given to me a magic ointment.

The guards would not indeed be able to see me when anointed
with this [yogarocana] nor would [any] weapon striking
at [my] body, produce [any] agony [or, wound] (15)

(*Does accordingly*)

Oh, fie! Alas! I have forgotten my measuring tape
(*Thinking*) Oh, yes! This [my] sacred thread would be [serving
the purpose of] the measuring tape. A sacred thread, indeed,
[is] a great helping material to a Brahmana, especially to
[one] like us. Why?

With this [one] measures the passage made by boring in
the walls, with this [one] unfastens the fastenings of orna-
ments, it becomes the opener in the case of a door made fast
by a bolt, [it is] also a ligature for one bitten by insects or
serpents! (16)

Having measured up, I [now] start boring (*Dang accord-
ingly and beholding*) This breach has [only] one brick re-

द्विकृष्टम् । अहिना दृष्टोऽस्मि । (यज्ञोपवीतेनाङ्गुली बद्धा विषवेगं नाग्यनि ।
 ३ चिकित्सा कृत्वा) स्वस्थोऽस्मि । (पुन कर्म कृत्वा दृष्ट्वा च) अये ज्वरति
 प्रदीप । तथा हि

शिखा प्रदीपस्य सुवर्णपिञ्जरा महीतले सधिसुखेन निर्गता ।

धिभाति पर्यन्ततम समावृता सुवर्णरेखेय कपे निवेशिता ॥ १७ ॥

(पुन कर्म कृत्वा) समाप्तोऽय सधि । भवतु । प्रविशामि । अथवा न तावत्प्रति
 शामि । प्रतिपुन्य निवेशयामि । (तथा कृत्वा) अये न कश्चित् । नम कार्तिके
 २ याय । (प्रतिपुन्य दृष्ट्वा च) अये पुरुषद्वयं सुप्तम् । भवतु । आत्मरक्षार्थं द्वारमु
 द्घातयामि । कथं जर्णत्वाद्गृहस्य विरोति कपाटम् । इति वायव्यसलिलमन्त्रेपयामि ।
 ६ क नु सल्ल सलिलं भविष्यति । (इतस्ततो दृष्ट्वा सलिलं गृहीत्वा शिपन्सशङ्कम्) मा
 तावद्भना पतच्छब्दमत्पादयेत् । भवतु । एव तावत् । (पृथेन प्रतीक्ष्य कपाटमु
 द्घात्च) भवतु । एव तावत् । इदानीं परीक्ष किं लक्ष्यसुप्तम् उत परमार्थसुप्तमिदं
 द्वयम् (जासयित्वा परीक्ष्य च) अये परमार्थमुत्तेनानन भवितव्यम् । तथा हि

ma ing [to be pulled out] Fie! Alas! I am bitten by a
 snake' (*Having tied up his finger with the sacred thread, gestu-
 culates the effect of poison applying the medicine*) I am all
 right [now] (*Boring again, and seeing*) Aye a lamp is
 burning Thus—

The flame of the lamp yellowish like gold, emerging
 through the opening of the breach, on to the ground, being
 enveloped by darkness on all sides, shines like a streak of
 gold drawn on a touch stone ! (17)

(*Again doing the boring*) Finished [is] this breach
 Well [now] I shall enter or, I shall not enter for a while
 (*total*) I shall [first] introduce a dummy man (*Doing accord-
 in / j*) Ah [there is] no one [about] A bow to Kartikeya!
 (*Entering and seeing*) Ah! a couple of men asleep! Well I
 shall open the door for the sake of my [own] protection.
 What, owing to the house being old, the door is creaking! So,
 I shall just make a search for water Where possibly could
 the water indeed be? (*Looking here and there, taking the water, and
 throwing it on, apprehensively*) I hope it will not make any
 noise, while falling on the ground Well, thus now [I shall
 act] (*Waiting behind opening the door*) Well [I shall do]
 just this Now I shall examine whether this pair is feigning
 sleep or is really asleep (*Having frightened them and examin-
 ing*) Ah this pair ought to be really asleep! Thus—

निःश्वासोऽस्य न शङ्कितः सुविशदस्तुल्यान्तरं वर्तते
 हृष्टिर्गाढानमीलिता न विकला नाभ्यन्तरे चञ्चला ।
 गात्रं स्रस्तशरीरसंधिशिथिलं शय्याप्रमाणाधिकं
 दीपं चापि न मर्षयेद्भूमिमुखं स्याद्द्रव्यसुतं यदि ॥ १८ ॥

(समन्तादवलोक्य) अये कथं मृदुः । अयं दूरः । अयं पणवः । इयमपि वीणा ।
 एते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य गृहमिदम् । अथवा भवनप्र-
 त्ययात्प्रविष्टोऽस्मि । तदिकं परमार्थदरिद्रोऽयम् उत राजभयाच्चौरभयाद्वा भूमिष्ठ
 द्रव्यं धारयति । तन्ममापि नाम शर्विलकस्य भूमिष्ठं द्रव्यम् । भवतु । वीजं प्रक्षि-
 पामि । (तथा कृत्वा) निक्षिप्तं बीजं न कचित्स्फारीभवति । अये परमार्थदरि-
 द्रोऽयम् । भवतु । गच्छामि ।

विदूषकः—(उतवप्रायने) भो वअस्स संधी विअ दिज्जदि । चोरं विअ
 पेनत्तामि । ता गेणहडु भवं एदं सुवण्णभण्डअम् । [भो वयस्य सधिरिव दृश्यते ।
 चारमिव पदयामि । तद्ब्रह्मातु भवानिदं सुवर्णभाण्डम् ।]

O, this [pair] the breathing [is], not halting, quite distinct
 and goes on at regular intervals; the eyes [are] fast closed
 up, neither blinking, nor unsteady within; the limbs [are]
 relaxed, owing to the joints of the body being loosened and
 [go] beyond the measure [or, limits] of the bed. If this
 [pair] be feigning sleep, it could not be bearing the [gleam
 of the] lamp straight on [its] faces (18)

(*Looking all round*) Aye, what, a drum! This flute
 (*dardura*), this Panava; here again a lute, these reed-pipes,
 these dolls! What, [is] this a house of a Professor of music
 [or, dancing]? Or, [it appears that I was not well-advised in
 that] I entered [here] on trusting to the [external bigness of
 the] mansion! Then, is he [the owner of the house] really poor,
 or does he keep the wealth buried under the ground through fear
 of the king or fear of thieves? In that case, [can there be any]
 wealth buried underground to [and not capable of being
 discovered by] even me, Sarvilaka, for the matter of that?
 Well, I shall scatter away the [magical] seeds. (*Dang accord-
 ingly*) The scattered seed is not expanding anywhere! Aye,
 [that means] this one [is] really poor. Well, I shall go

Vidūṣaka :—(*Talks in his sleep*) O friend, [something]
 like a breach is seen; [something] like a thief I see. So, take
 you this bunch of gold ornaments.

शर्विलक—किं न खल्वयमिह मा प्रविष्टं ज्ञात्वा दरिद्रोऽस्मीत्युपहसति ।

तत्किं व्यापादयामि उत लघुत्वादुत्स्वप्रायते । (वृष्ट्वा) अये जर्जरस्नानशाटी

१२ निवद्ध दीपप्रभयोद्दीपित सत्यमेवैतदलकरणभाण्डम् । भवतु । गृह्णामि । अथवा
न युक्त तुल्यावस्थ कृलपुत्रजन पीडयितुम् । तद्गच्छामि ।

विदूषक—भो बअस्स साविदोसि गोवम्हणकामाए जइ एद सुवग्ग-

१५ भण्डअ ण गेह्णसि । [भो वयस्य शापितोऽसि गोनाह्वणकाम्यया यद्येतत्सुवर्णभाण्ड
न गृह्णसि ।]

शर्विलक—अनतिक्रमणीया भगवती गोकाम्या ब्राह्मणकाम्या च ।

१८ तद्गृह्णामि अथवा ज्वलति प्रदीप । अस्ति च मया प्रदीपनिर्वापणार्थमाग्नेय
कीटो धात । त तावत्प्रवेशयामि । तस्याय देशकाल । एष मुक्तो मया कीटो
यात्वेवाम्य दीपस्योपरि मण्डलैर्विचित्रैर्विचरितुम् । एष पक्षद्वयानितेन निर्वापितो

२१ भद्रपीठन । विस्फुतमन्धकारम् । अथवा मयाप्यस्मद्ब्राह्मणकुले न धिक्कृतमन्ध
काम् । अहं हि चतुर्वेदविदोऽप्रतिग्राहकस्य पुत्र शर्विलको नाम ब्राह्मणो

Sarvilaka —What, [can it] not [be] indeed that this one, finding out that I have entered here, is ridiculing [me], because he is poor ? So, shall I kill [him] or is he talking in [his] sleep, owing to nervousness ? (Seeing) Ah ! Here [is] truly enough a bunch of ornaments wrapped up in a tattered bath towel, flashing up in the lamp-light ! All right I shall take [it] or [it is] not proper to harass a nobly born person, equally circumstanced [that is hard hit by fortune]

Vidūśaka —O friend, you would be cursed in the name of the wish of cows and Brahmanas, if you would not take this bunch of gold ornaments !

Sarvilaka —The venerable cow-wish and Brahmana-wish ought not to be transgressed. So, I shall take [it], or, the lamp is burning on. Now (asti) again, I keep [with me] a fire-insect for the purpose of extinguishing a lamp. I shall just introduce it. This [is just the proper] time and place for [making use of] it. Here let the insect released by me, go ahead straight (epi) to hover about over this lamp in varying [or, wonder

Bhadrapith
pair of w
has not by

गणिकामदनिकार्यमकार्यमनुतिष्ठामि । इदानीं करोमि ब्राह्मणस्य प्रणयम् । (इति निघृशति)

३४

विदूषकः—भो वअस्स सीदलो दे अगहत्यो । [भो वयम्य शीतलस्तेऽग्रहस्त ।]

शर्विलकः—धिवप्रमाद । सल्लिस्सपर्काच्छीतलो मेऽग्रहस्त । भवतु । कक्ष-२७ योर्हस्त प्रक्षिपामि । (नाट्येन स-ग्रहस्तमुष्णकृत्य गह्वानि)

विदूषक—गहिदम् । [गृहीतम् ।]

शर्विलक—अनतिक्रमणीयोऽय ब्राह्मणप्रणय । तद्रूहीतम् । ३७

विदूषक—दाणि विक्किणिदपण्णो विअ वाणिओ अह सुहं सुविस्सम् । [इदानीं विक्रीतपण्य इव वाणिक् अह सुख स्वप्नयामि ।]

शर्विलक—महाब्राह्मण स्वपिहि वर्षशतम् । कष्टमेव मदनिक्कागणिकार्ये ३३ ब्राह्मणकुल तमसि पातितम् । अथवा आत्मा पातित ।

[that is, I have brought great disgrace on] our Brahmana family ' For, I, the son of one well versed in the four Vedas and [a Grhastha] not accepting any gifts, a Brahmana, Sarvilaka by name, am doing this ignoble deed for the sake of the courtesan Madanika ! Now, I shall grant the request of the Brahmana
[Is about to take it

Vidūsaka —O friend, cold [is] your fore part of the hand [that is, the fingers]

Sarvilaka —Fie upon [this] carele-ssness [of mine] ! The fore-part of my hand has become cold owing to the contact with water ' Well, I shall push [my] hand in the [two] arms^{pi} . [Ges'culating the warming up of his right hand, takes the sutarnabhanda

Vidūsaka —[Have you] taken [it] ?

Sarvilaka —This request of a Brahmana ought not to be transgressed, so [I have] taken [it]

Vidūsaka —Now I shall sleep peacefully, like a merchant who has sold off [his] merchandise

Sarvilaka —Great Brahmana, sleep on for a hundred years ! Alas ' Thus, for the sake of the courtesan Madanika, has been thrown [by me my] Brahmana family in darkness [that is, disgraced] ! Or rather, [my own] self has been thrown [in darkness]

धिगस्तु खलु दारिद्र्यमनिवृत्तौपौरुषम् ।

यदेतद्गृहितं कर्म निन्दामि च करोमि च ॥ १९ ॥

तथावन्मदनिकाया निष्क्रयणार्थं वसन्तसेनागृहं गच्छामि । (परिक्रम्यावलाक
च) अथे पदशब्द इव । मा नाम रक्षिण । भवतु । स्तम्भीभूत्वा तिष्ठानि
३ अथवा ममापि नाम शर्विलकस्य रक्षिण । योऽह

माजारां क्रमणे मृग प्रसरण इयेनो महालुञ्जने

सुतासुतमनुष्यवीर्यतुलने इया सर्पण पन्नग ।

माया रूपशरीरवेशरचने वाग्देशभाषान्तरे

दाया रात्रिषु सकटेषु दुर्बुधो वाजी स्थले नीर्जल ॥ २० ॥

अपि च

भुजग इव गतौ गिरि स्थिरत्वे पतगपते परिसर्पणे च तुल्य ।

शश इव भुजनायलोकनऽहं वृक इव च ग्रहण वने च सिंह ॥ २१ ॥

He is indeed upon penury where manly valour is subjected to humiliation [or disparagement] in that I condemn this shameful deed but still do [it] (19)

Well I shall now go to Vasantasenā's house to redeem Madanikā by paying off the price (*Moving about and beholding*) Ah ! [Something] like the noise of foot steps ! I hope [they are] not the guards ! All right I shall stand [stiff] like [lit becoming] a pillar Or rather could there be guards even for [that is capable of overcoming] the Sarvilaka ? I who [am]

a cat in leaping off a deer in running a hawk in holding fast and rending a dog in judging the strength of a person asleep or awake a serpent in crawling Mayā [juggler's magic] in assuming [various] forms bodies or dresses, [Goddess of] speech in [making use of] the various languages of countries a lamp during nights a mule (*duduma*) in crowded [or intricate] places a horse on land a boat on water ! (20)

And further

In movement like a snake a mountain in firmness and equal to the lord of birds in heading off like a hare in looking about the world I [am] and like a wolf in capturing and a lion in strength (21)

(प्रविश्य) रदनिका—हृदी हृदी बाहिरदुआरसालाए पसुत्तो वडुमा

णओ । सोवि एत्थ ण दीसइ । भोडु । अज्जमित्तेअं सइवेमि । [हा धिक् हा
भिक् बहिर्द्वारसालाया प्रसुतो वर्धमानक सोऽप्यत्र न दृश्यते । भवतु । आर्यमेत्रेय ३
शब्दापयामि ।] (इति पक्वामति)

शर्विलकः—(रदनिका हन्तुमिच्छति । निरुप्य) कथं स्त्री । भवतु ।

गच्छामि ।] (इति निष्क्रान्त) ६

रदनिका—(गत्वा सप्तासम्) हृदी हृदी अम्हाणं गेहे संधि कप्पिअ

चोरो णिक्कमति । भोडु । मित्तेअ गदुअ पवोधेमि । (विद्रूपकमुपगम्य) अज्ज-
मित्तेअ उट्ठेहि उट्ठेहि । अम्हाण गेहे संधिं कप्पिअ चोरो णिक्कन्तो । [हा धिक् १
हा धिक् अस्माक गृहे संधिं कर्तयित्वा चोरो निष्क्रामति । भवतु । मेत्रेय गत्वा प्रबो
धयामि । आर्यमेत्रेय उत्तिष्ठोत्तिष्ठ । अस्माक गेहे संधिं कर्तयित्वा चोरो निष्क्रान्त ।]

विद्रूपक—(उत्थाय) आः दासीए धीए कि भणासि—चोरं कप्पिअ १२

संधी णिक्कन्तो । [आः दास्याःपुत्रिके किं भणासि—चोर कतयित्वा संधिनिष्क्रान्तः ।]

रदनिका—हदास अलं परिहासेण । कि ण पेस्ससि एणम् । [हताश अलं

परिहासेन । किं न प्रेक्षस एनम् ।] १५

विद्रूपक—आ दासीए धीए कि भणासि—दुदेअं विअ दुआरअ

उग्घाडिदं ति । भो वअस्स चारुदत्त उट्ठेहि, उट्ठेहि । अम्हाणं गेहे संधिं दइअ

. (*Entering*) Radanikā :—Oh fie ! ~Alas ! Vardhamanaka had been asleep [or, was sleeping] in the hall near the outer door ! He too is not to be seen here ! Well, I shall shout out for the noble Maitreya ! [*Moves about*

Sarvilaka —(*Wishes to strike Radanika, observing*)

What, a woman ! All right ! I shall go [*Exit*

Radanikā —(*Goes, with fear*) Oh, fie ! Alas ! Having

bored a hole in our house, the thief is getting away ! Well, going to Maitreya, I shall awaken [him] (*Approaching Vidusaka*) Noble Maitreya, get up, get up Having bored a hole in our house, the thief has got away

Vidūsaka —(*Getting up*) Ah ! [You] daughter of a

whore ! What do you say—' Having bored a thief, the hole has got away ' "

Radanikā —Wretch, enough of joking ! Can you not see this [hole] ?

. Vidūsaka —Ha ! [You] daughter of a whore What do you say—' A second door as though has been in evidence [it.

१८ चोरो गिहन्तो । [आ गस्या पुत्रिके किं भणसि—द्वितीयमिव दारमुद्घाटितम् इति । भ वयस्य चारुदत्त उत्तिग्रेत्तिष्ठ । अस्माकं गेहे सधिं दत्त्वा चोरो निष्कान्त ।]

चारुदत्त —भवतु । भो अल परिहासेन ।

२१ विदूषक —भो ण परिहासो । पेक्खडु भवम् । [भो न परिहास । प्रेयतां भवान् ।]

चारुदत्त —कस्मिन्नुदेश ।

२२ विदूषक —भो एसो । [भो एय ।]

चारुदत्त —(विनेक्य) अहो दर्शनीयोऽय सधि ।

उपरितलनिपातितेष्टकोऽय शिरसि तनुर्विपुलश्च मध्यदशे ।

असदृशजनसप्रयागभीरोर्हृदयमिव स्फुटित महागृहस्य ॥ २२ ॥

कथमस्मिन्नपि कर्मणि कुशलता ।

विदूषक—भो वजस्त अअ सधी दुवेहिं उज्जव दिण्णा भवे । आडु

३ आगतएण सिक्खिट्टुकामण वा । अण्णघा इध उज्जदणीए को अम्हाण घर-
विहव ण जाणादि । [भो वयस्य अय सधिदाभ्यामेव दत्ता भवेत् । अथवागतुमेन
शिःसितुममेन वा । अथथानाज्जयिया कोऽस्माक गृहविभव न जानाति ।]

opened up] O friend Cāradatta get up get up Having
put up a hole in our house a thief has got away !

Cāradatta —All right Oh enough of joking !

Vidusaka —Oh [this is] no joke See you [yourself]

Cāradatta —In what part ?

Vidusaka —Oh this [here]

Cāradatta —(Observing) Oh [How] charming to look at
[is] this hole ?

With the bricks pulled out from the top part downwards,
slender [or narrow] at the top and wide enough in the
central region this [hole is] as though the heart of [our]
big house split up [being] afraid of association with an un-
worthy person ' (22)

What [there exists] skill even in such [kind of] work ?

Vidusaka —O friend this hole could have been made only
by two [kinds of persons]—either by a stranger [thief] or by a
[novice thief] desirous of learning [his trade] Otherwise,
who here in Ujjayini does not know [what kind of] prosperity
[or wealth we have] in our house ?

चारुदत्त—

वैदेश्येन कृतो भवेन्मम गृहे व्यापारमभ्यस्यता
नासौ वेदितवान्धनैर्विरहित विश्व-धनुत जनम् ।

दृष्ट्वा प्राङ्महतीं निवासरचनामस्माकमाशान्वित

सधिच्छेदनखिल पय सुचिर पश्चात्तिरागो गत ॥ २३ ॥

तत सुहृद्भ्यः किमसौ कथयिष्यति तपस्वी—सार्थवाहसुतस्य गृह प्रविश्य न
किञ्चिन्मया समासादितम् इति ।

विदूषक—भो कथं तं जज्ञे चोरहृदअ अणुसोचसि । तेण चिन्तिद ३
महन्त एद गहम् । इदो रअणभण्डअ सुवण्णभण्डअ वा णिक्कामइस्सामि । (स्मृत्या
सन्निपादमामगतम्) कर्हिं तं सुवण्णभण्डअम् । (पुनानुस्मृत्य प्रकाशम्) भो
वअस्स तुम सच्चकाल भण्णसि—मुस्सो मित्तअओ अपण्णित्तो मित्तअओ त्ति । ६
सुट्ठु मए किदं तं सुवण्णभण्डअ भवदो हत्थे समपपअन्तेण । अण्णघा दासीए
पुत्तेण अवाहिदं भवे । [भो कथं तमेव चौरहृदकमनुसोचसि । तेन चिन्तितं महदे
तहृदम् । इतो रत्नभाण्डं सुवर्णभाण्डं वा निष्कामयिष्यामि । कुन तत्सुवर्णभाण्डम् । ९

भो वयस्य त्वं सर्वकालं भणसि—मूखा मनेयं अपण्णित्तो मनेयं इति । सुष्ठु मया
कृतं तत्सुवर्णभाण्डं भवतो हस्ते समपयता । अन्यथा दास्यां पुत्रेणापहृतं भवेत् ।]

Carudatta—

[This hole] must have been made by a foreigner practising
[his] trade at my house He did not realise [that there were]
people [here] bereft of riches [and therefore] sleeping
soundly seeing first [or in front] the huge structure of our
abode full of hope he must have gone afterwards disappointed,
quite [or merely] fatigued with boring a hole for a
long time ! (23)

Then what would that poor man be telling to his friends—
‘ Entering the house of the son of a big merchant nothing
whatever was secured by me !

Vidūṣaka—Oh ! What you are bewailing [the lot of] that
same wretched thief He [must have] thought— Here [is] a
big house from here I shall purloin a treasure of gems or a
treasure of gold (Remembering with dejection to himself) Where
[is] that bunch of gold ornaments ? (Again recollecting aloud)
O friend you are for all time [given to] saying ‘ Maitreya [is]
a fool Maitreya [is] an ignorant [boor]’ I did well in plac-
ing that bunch of gold ornaments in your hands Otherwise,
[it] would have been carried off by [that] son of a whore

१ मयासादितम् ।

- १२ चारुदत्त—जड परिहासेन ।
 विदूषक—भो — नाम जह मुस्तो ता किं परिहासस्त वि देशजाठ
 ण ज—मि । [भो दय नह नू म्किं परिहासस्त्वपि देहकाल न जानामि ।]
- १५ चारुदत्त—इत्या वेत्तायम् ।
 विदूषक— जदा तुम मर मग्ग्दिो सि—शीदसे दे अग्गहत्यो ।
 [भो दय त्व मया नोपसि—इतल्लोअइस्त ।]
- १८ चारुदत्त—कदाचिदेवमपि स्यात् । (स्वतो निरुप्य सहस्रम्) वयस्य
 दिङ्मा ते प्रिय नवेद्यमि ।
 विदूषक—किं ण अबहिदम् । [किं नपहन् ।]
- २१ चारुदत्त—हतम् ।
 विदूषक—तथा वि किं पियम् । [तथापि किं पियम् ।]
 चारुदत्त—यदसौ कृतार्यो गतः ।
- २२ विदूषक—णसो वसु सो । [न्यासं रल्लु स ।]
 चारुदत्त—कथं न्यासं । (नेहकुत्तम्)
 विदूषक—सन्सत्तट् भवम् । जइ णसो चोरेण अबग्ग्दिो तुम किं मोह
 र्ण उवणे । [सन्सत्तट् भवम् । यदि नान्चोरेण इतल्लु किं मोहकुत्तम् ।]

Carudatta—Away with joking

Vidūśaka—Oh, even though I [may be] a fool, still, do I not know the [proper] place and time even of joking?

Carudatta—At what time?

Vidūśaka—Oh when you were to die by me—'The fore-part of your hand [is] cold'

Carudatta—Perhaps it might have been even thus. (Observing on all sides, with joy) Friend, luckily I [can] tell you [something] very agreeable.

Vidūśaka—What, [it is] not carried off

Carudatta—Carried off.

Vidūśaka—Then still what [is it that is] very agreeable?

Carudatta—That he went away with [his] purpose accomplished.

Vidūśaka—[But] it [was] indeed a deposit

Carudatta—What a deposit! [Falls into a swoon]

Vidūśaka—Be you composed. If the deposit is carried off by the thief why did you fall into a faint?

चारुदत्तः—(समादर्यस्य) वयस्य

कः अद्भ्यास्यति भृतार्थं सर्वो मां तुल्यिष्यति ।

शङ्कनीया हि लोकेऽस्मिन्निष्प्रतापा दरिद्रता ॥ २४ ॥

शोः कष्टम् ।

यदि तावत्कृतान्तेन प्रणयोऽर्थेषु मे कृतः ।

किमिदानीं नृशंसेन चारित्र्यमपि दूषितम् ॥ २५ ॥

विदूषकः—अहं वस्तु अवलविस्तम् केण दिग्गन् केण गहिदम् को वा सन्ति ति । [अहं खच्चलदिप्यानि केन दत्तम् केन गृहीतम् को वा लार्ही इति ।]

चारुदत्तः—अहमिदानीमवृतमभिधास्ये ।

भैर्येणाप्यर्जयिष्यामि पुनर्न्यासप्रतिक्रियाम् ।

अनृतं नाभिधास्यामि चारित्र्यभ्रंशकारणम् ॥ २६ ॥

रदानिका—हा जाव अज्जाधुदाए गडुअ गिवेदेमि । [तदावद्वार्याधुदाये मत्वा निवेद्यानि ।] (इति निष्कान्ता)

(ततः प्रविशति चेट्या सह चान्दत्तवधूः)

Cārudatta :—(*Recovering*) Friend,

Who would be believing in the real state of things ? Every one would look down upon me. For, in this world, poverty void of [all] dignity [or, exploit] is fit to be suspected [of any crime] ! (24)

Oh, alas !

If indeed, was contracted by fate intimacy with my riches—why now has [my] character also been tarnished by the wicked one ! (25)

Vidūṣaka :—I shall indeed [or, am prepared to] deny [the whole thing, saying]—' By whom [was it] given ? By whom, taken ? Who again [was] the witness ? '

Cārudatta :—Would I be telling a lie now ?

Even by begging [if it comes to that] shall I again secure the requital of the deposit ; [but] falsehood shall I not utter, [which would be] the cause of the loss of [my] character ! (26)

Radanikā :—Well, having gone to the noble Dhūtī, I shall inform [her of all this] . [*Exit*

(*Then enter Cārudatta's wife with a Ceti*)

वधू—(ससन्नमन्) अइ सच्च अवरिवत्तदसरीरो अज्जउत्तो अज्जमित्ते-
एण सह । [अयि सत्यनपरिक्षितहारीर आर्यपुत्र आर्यमैत्रेयेण सह ।]

६ चेटी—भट्टिणि सच्चम् । किं तु जो सो वेस्साजणकेरको अलंकारओ
सो अवहिदो । [भविं म यम् । किं तु यं स वेश्याजनस्यालंकारकं मोऽपहतः ।]

(वधूर्माह नाटयति)

९ चेटी—समस्ससट्टु अज्जा घूदा । [समाश्वसित्वार्या धूता ।]

वधू—(समाश्वस्य) हञ्जे किं भणासि—अवरिवत्तदसरीरो अज्जउत्तो
त्ति । वर दाणि सो सरीरेण परिकसदो ण उण चारित्तेण । सपद उज्जदणीए

१२ जणो एवं मन्तदस्सदि—दलिद्दाए अज्जउत्तेण ज्जेव ईदिस अकज्ज अणु-
चिट्ठिदम् त्ति । (उर्ध्वमवलोक्य नि श्वस्य च) भभञ्ज कअन्त पोक्खरवत्तपडिद-
जलविन्दुचञ्चलेहिं कीरसि दलिद्दपरिसभाअधेएहि । इअ च मे एका मातृघरलद्धा

१५ रअणावर्णा चिट्ठिदि । एद पि अदिसोण्डीरदाए अज्जउत्तो ण गोपिहस्सदि ।
हञ्जे अज्जमित्तंअ दाव सदावेहिं । [चेटि किं भणमि—अपरिक्षितहारीर आर्यपुत्रः

इति । यत्प्रतिभारिं स शरीरेण परिक्षितं न पुनश्चारित्तेण । सात्रतमुज्जयिन्त्या जन ए-

१८ मन्त्र यप्यति—वरिद्धतरयार्यपुत्रेणैवैवृत्तमकार्यमनुष्ठितम् इति । .. भगवन्कृतान्त पुत्र
पत्रगतितजलविन्दुचञ्चले कीडसि दग्दिषुरुपभागधेय । इय च म एका मातृगृहलब्धा

रनावली तिष्ठति । एतामप्यतिशोण्डीरनयार्यपुत्रो न ग्रहीष्यति । चेटि आयमेत्रेय
२१ तावच्छब्दापय ।]

Wife—(*Excitedly*) Well is my Lord [husband] with
the noble Maitreya really uninjured in body !

Cets—My Lady, [that is] true But those ornaments
belonging to the courtesan—well those have been carried off

[Wife gesticulates a faint

Cets—Be composed, noble Dhuta !

Wife—(*Recovering*) Cett, what did you say ' My Lord
[is] uninjured in body ? '—Better now if he were injured
in body, but not in character On the present occasion,
people in Ujjayini would be talking thus—' Owing to [his]
poverty, such vile deed was done by my Lord himself '
(*Looking upwards and sighing*) Divine Fate ' You play with the
fortunes of poor people, fickle like the drops of water fallen on
a lotus-leaf ' Now here remains with me only one jewel necklace
got from [my] mother's family My Lord [however], would

चेटी—अं अज्जा धूदा आणवेदि । (विदूषकमुपगम्य) अज्जमित्तेअ धूदा
दे सद्देदि । [यदर्या धूनाशापयति । ...आर्यमैत्रेय धूता त्वा शब्दापयति ।]

विदूषकः—कहिं सा । [कुत्र सा ।]

चेटी—एसा चिट्ठदि । उवसम्प । [एसा निष्ठति । उपसर्प ।]

विदूषकः—(उपसृत्य) सोन्धि भोदीए । [स्वस्ति भवत्याः ।]

वधूः—अज्ज वन्दामि । अज्ज पुरतियआमुहो होहि । [आर्य वन्दे ।
आर्य पुरस्तात्मुखो भव ।]

विदूषकः—एसो भोदि पुरतियआमुहो संवुत्तो भिह । [एष भवति पुरस्ता-
न्मुख. संवृचोऽस्मि ।]

वधूः—अज्ज पडिच्छ इमम् । [आर्य प्रनीच्छ इमाम् ।]

विदूषकः—किं ण्णेदम् । [किं त्विदम् ।]

वधूः—अहं कसु रअणसट्ठि उववसिदा आसि । तहिं जधाविहवाणुसारेण
बम्हणो पडिग्गाहिद्वो । सो अ ण पडिग्गाहिदो ता तस्स किदे पडिच्छ इमं
रअणमालिअम् । [अह खलु रत्नपट्टीनपोषितासम् । तत्र यथाविभवानुसारेण ब्राह्मणः
प्रतिग्राहिन्य । स च न प्रनियहित तत्रस्य कृते प्रतीच्छेमा रत्नमालिकाम् ।]

not take even this, owing to [his] being extremely proud.
Ceti, just call out noble Maitreya.

Ceti:—As the noble Dhūta commands. (*Approaching*
Vidūṣaka) Noble Maitreya, Dhūta is calling you.

Vidūṣaka:—Where [is] she?

Ceti:—Here stays [she] Approach [her].

Vidūṣaka —(*Approaching*) Welfare to you!

Wife:—Sir, I salute [you]. Sir, stay with [your] face to
the East.

Vidūṣaka —Here, Lady, I have turned [my] face towards
the East.

Wife —Sir, accept this.

Vidūṣaka:—What possibly [is] this?

Wife:—I indeed had observed a fast on the Ratnasasthi
[day] There, a Brāhmana had to be made to accept [or, given]
a gift, commensurate with [my] wealth. But, he has not yet
been made to accept a gift. So, on his account, accept this
jewel-necklace.

विदूषक—(प्रीत्या) सोत्थि । गमिस्सम् । पिअवअस्सस्स णिवेदेमि ।
[स्वस्ति । गमिष्यामि । प्रियवयस्वस्य निवेद्यामि ।]

३९ वधू—अज्जमिस्सेअ मा वसु म लज्जावेहि । [आर्यमैत्रेय मा खलु मां
लज्जिता कुरु ।] (इति निष्क्रान्ता)

विदूषक—(सविस्मयम्) अहो से महाणुभावदा । [अहो अस्या महानु
३२ भावता ।]

चारुदत्त—अये चिरयति मैत्रेय । मा नाम वैक्कव्यादकार्यं कुर्यात् ।
मैत्रेय मैत्रेय ।

३५ विदूषक—(उपसृत्य) एसो भि । गेण्ह एदम् । [एसोऽस्मि । श्हाणैताम् ।]
(रत्नावलीं दर्शयति)

चारुदत्त—किमेतत् ।

३८ विदूषक—भो ज दे सरिसदारसगहस्स फलम् । [भो यत्ते सदशदास्य
दस्य फलम् ।]

चारुदत्त—कथम् । ब्राह्मणी मामनुकम्पते । कसम् । इदानीमस्मि दरिद्रः ।
आत्मभाग्यक्षतद्रव्य स्त्रीद्रव्येणानुकम्पित ।

अर्थत पुरुषो नारी या नारी सार्थत पुमान् ॥ २७ ॥

अथवा । नाह दग्धि । यस्य मम

Vidusaka—(Taking it) Welfare [to you] ' I shall go
[and] deliver [this] to [my] dear friend.

Wife—Noble Maitreya do not indeed make me feel
ashamed [Exit]

Vidusaka—(With amazement) Oh, her magnanimity !

Carudatta—Ah, Maitreya is tarrying ' I hope he does not
do anything unbecoming through distraction Maitreya,
Maitreya !

Vidūsaka—(Approaching) Here am [I] ' Take this

(Shows the jewel necklace)

Cārudatta—What [is] this ?

Vidūsaka—Oh, what [is] the fruit of your marrying a
worthy wife !

Cārudatta—What, [even my] wife [lit. Brāhmaṇa
woman] feels pity for me ' Alas ! Now am I [really] poor,
whose wealth is lost through my [ill] luck, and who I
[am] pitied by a woman's wealth [It is] through money
[that] a man [becomes] a woman, [and] through money, a
woman, man.

(27)

Or rather, I am not poor, who I have

विभवानुगता भार्या सुखदुःखसुहृद्भवात् ।

सत्यं च न परिभ्रष्ट यद्दरिद्रेषु दुर्लभम् ॥ २८ ॥

मैत्रेय गच्छ रत्नावलीमादाय वसन्तसेनाया. सकाशम् । वक्तव्या च सा मद-
चनात्—यत्सत्वस्माभिः सुवर्णभाण्डम्रात्मीयमिति कृत्वा विश्रम्भाद्भूते हारितम् ।
तस्य कृते गृह्यतामियं रत्नावली इति ॥ ३

विदूषक—मा दाव अदत्त्वाद्दत्तस्य अभुक्तस्य अप्पमुद्वस्स चोरेहि अव-
हिदस्स कारणाद्दो चतुःसमुद्धारभूता रत्नावली दीमदि । [मा तावदत्त्वादि-
त्स्याभुक्तस्याल्पमूल्यस्य चौरैरपहतस्य कारणाच्चतुःसमुद्धारभूता रत्नावली दीयते ।] ६

चारुदत्त—वयस्य मा मैत्रम् ।

यं समालम्ब्य विश्वास न्यासोऽस्मासु तथा कृत ।

तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ २९ ॥

तद्वयस्य अस्मच्छरीरस्पृष्टिकया शापितोऽसि नैनामप्राहयित्वात्रागन्त-
व्यम् । वर्धमानक

a wife endowed with magnanimity, you a dear friend in
prosperity and in adversity [or, happiness and grief], and
who have not swerved from truth [rectitude] which is difficult
to have among the poor (28)

Maitreya, go, taking the jewel-necklace to Vasantasena.
And she should be addressed in my name [as follows]—‘Please
accept this jewel necklace in place of the bunch of gold orna-
ments, which was indeed gambled away at play freely by us,
thinking (*Anta*) that it belonged to us

Vidūṣaka —Let not, for the matter of that be given the
jewel-necklace which is the essence [that is most costly object,
treasure] of the four oceans, for the sake of [that object of]
small value which has been neither eaten, nor enjoyed, [but was
simply] carried off by thieves)

Cārudatta —Friend, no not so.

Depending upon which confidence [or, faith], the deposit
was made with us —of that great trust itself, this price is
paid (29)

So, friend, you are abjured by the touch of our body—you
should not come back, without having made [Vasantasenā]
accept this (Vardhamānaka,

घताभिरिष्टकाभिः संधिः कियतां सुसंहतः शिघ्रम् ।

परिवाद्वहलशोषार्त्तं यस्य रक्षां परिहरामि ॥ ३० ॥

वयस्य मैत्रेय भद्रताप्यकृपणशीघ्रदीर्घमभिधातव्यम् ।

विदूषकः—भो दलितो किं अद्विविणं मन्तेदि । [भो. दरिद्रः किमकृपणं मन्त्रयति ।]

चारुदत्तः—अदरिद्रोऽस्मि सखे यस्य मम । [विभवानुगता भार्या (३।२८)

इत्यादि पुन पठति ।] तद्गच्छतु भवान् । अहमपि कृतशौचः संध्यामुपासे ।

(इति निष्क्रान्ताः सर्वे)

इति संधिच्छेदो नाम तृतीयोऽङ्कः ।

Let the hole be properly filled up with these bricks quickly, the care of which I cannot avoid, owing to the many evils accruing from scandal (30)

Friend Maitreya, you too should speak [to her] in an exalted and dignified manner.

Vidūṣaka —Oh! Does a poor man [necessarily] speak in a miserly way?

Cāruḍatta —I am not poor, friend, who I have (Repeats again (III 28) 'A wife endowed with magnanimity' etc.) So, you may go I too, going through ablutions, shall offer the morning prayers.

[Exeunt Omnes

Here ends the Third Act called 'Sandhiccheda'

[the boring of a hole]

चतुर्थोऽङ्क ।

(तत प्रविशति चेट्टी)

चेटी—आणत्तम्हि अत्ताए अज्जआए सआस गन्तुम् । एसा अज्जआ चित्तफलअणिमण्णदिट्ठी मद्दणिआए सह किपि मन्तअन्ती चिट्ठुदि । ता जाव ३ उवसप्पामि । [आश्रमास्मि मात्तर्याया सकारा मत्तुम् । एषार्या चित्तफलअणिमण्ण-वृष्टिर्मदनिकया सह किमपि मत्तयमाणा तिप्रति । तद्यावदुपसर्पामि ।] (इति परिक्रामति)

(तत प्रविशति यथानिर्दिष्टा वसन्तसेना मदनिका च) ६

वसन्तसेना—हञ्जे मद्दणिए अवि सुसदिसी इअं चित्ताकिट्ठी अज्जच्चा-रुद्धत्तस । [चेट्टि मदनिके अपि सुसदृशीय चित्ताकृतिरार्यचारुदत्तस्य ।]

मदनिका—सुसदिसी । [सुसदृशी ।] ९

वसन्तसेना—कथ तुम जाणासि । [कथ त्व जानासि ।]

मदनिका—जेण अज्जआए सुसिणिद्धा दिट्ठी अणुत्तमा । [यनार्याया सुभिग्धा वृष्टिनुत्तमा ।] १२

वसन्तसेना—हञ्जे किं वेसवासदाक्षिण्णेण मद्दणिए एव्वं भणासि ।

[चेट्टि किं वेसवासदाक्षिण्येण मदनिके एव भणासि ।]

ACT IV

(Then enter Cetti)

Cetti —I have been ordered by [Vasantasena's] mother to go to Madam Here is Madam with [her] eyes resting on the picture-board, talking about something or other with Madanika. So, I shall approach [her]

(Then enter Vasantasena as referred to, and Madanika)

Vasantasena —O Madanikā, is this quite a faithful portrait of the noble Cārudatta ?

Madanikā —Quite faithful

Vasantasena —How do you know ?

Madanikā —Because Madam's extremely affectionate glance is sticking to [it]

Vasantasena —O Madanika, do you speak thus [merely] on account of courtesy associated with residence in the Courtesan-quarter ?

- १५ मदनिका—अज्जए किं जो ज्जेव जणो वेसे पहिवसदि सो ज्जेव अलीअदक्खिणो भोदि । [आर्ये किं य एव जने वेजे प्रविषसति स एवलीरुदक्षिणे भवति ।]
- १६ वसन्तसेना—हञ्जे णाणापुरिससङ्गेण वेस्ताजणो अलीअदक्खिणो भोदि [चेति नानापुरपसङ्गेण वेदयाजणोऽलीरुदक्षिणो भवति ।]
- मदनिका—जदो दाव अज्जमाए दिडा इध अभिरमादि हिजअ व
- २१ तस्स कारण किं पुच्छीअदि । [यत्तस्तावदार्याया वृष्टिरिहभिरमते हस्य च तस्स कारण किं पुच्छयते ।]
- वसन्तसेना—हञ्जे सहीजणादो उवहसणीअदा रक्सामि । [चेति सती
- २२ जनावुपहमनीयता रक्षामि ।]
- मदनिका—अज्जए एव्व जेदम् । सहीजणचित्तानुवर्त्ती अयत्ताअणं भोदि । [आय एव नेदम् । सखीजनचित्तानुवर्त्यत्रलाजनो भवति ।]
- २७ प्रथमा चेटी—(उपसृय) अज्जए अत्ता आणवेदि—गहिदावगुण्ठण पसखुआए सज्ज पवहणम् । ता गच्च ति । [आर्य माताशेषयति—गृहीताव गण्ठन पक्षद्वारे सज्ज प्रवहणम् । तद्वच्छ इति ।]
- ३० वसन्तसेना—एजे किं अज्जचारुदत्तो म णइस्सदि । [चेति किमार्थं चारुदत्तो मा नेष्यति ।]

Madanika —Madam is it that whosoever person resides in the Courtesan-quarter that same is [necessarily] falsely courteous?

Vasantasena —Ceti owing to association with different men the courtesan-class does become falsely courteous

Madanika —When indeed the glance of Madam as well as [her] heart take delight here [in this portrait] why should the reason thereof be asked?

Vasantasena —Ceti I [want to] avoid being ridiculed by [my female] companions

Madanika —Madam it [is] not so Women [in general] are wont to act in accordance with the desires [or, intentions] of [their] friends

First Ceti —(Approaching) Madam Mother orders—The car [is] ready, covered up at the side door So go'

Vasantasena —Ceti what [is it] the noble Cāradatta [who] would be taking me [that is has sent this car for me to go to his house]?

चेटी—अज्जए जेण पवहणेण सुवण्णदससाहसिसओ अलंकारओ अणुप्पे-
सिदो । [आर्ये येन पवहणेन सह सुवर्णदशसाहसिकोऽलंकारोऽनुप्रेषित ।] ३३

वसन्तसेना—को उण सो । [क पुन स ।]

चेटी—एसो ज्जेव राअस्सालो संठाणओ । [एष एव राजश्याल-
सस्थानक ।] ३६

वसन्तसेना—(सक्कोधम्) अवेहि । मा पुणो एवं भणिस्ससि । [अपेहि ।
मा पुनरेव भणिप्यसि ।]

चेटी—पसीददु पसीददु अज्जआ । सदेसेण म्हि पेसिदा । [प्रसीदतु ३९
प्रसीदत्वार्या । सदेशेनास्मि प्रेषिता ।]

वसन्तसेना—अहं सदेसस्स ज्जेव कुप्प्यामि । [अहं सदेशस्यैव कुप्यामि ।]

चेटी—ता किंति अत्तं विण्णाविस्सम् । [तत्किमिति मातरं विज्ञापयिष्यामि ।] ४२

वसन्तसेना—एवं विण्णाविदव्वा—जइ म जीअन्तो इच्छसि ता
एवं ण पुणो अहं अत्ताए आण्णाविदव्वा । [एनं विज्ञापयितव्या—यदि मां
जीवन्तीमिच्छसि तदेव न पुनरहं मायाज्ञापयितव्या ।] ४५

चेटी—जघा दे रोअदि । [यथा ते रोचते ।] (इति निष्क्रान्ता)

(प्रविश्य) शर्विलक—

Ceti—Madam, [he] by whom has been sent along with
the car an ornament [or, ornaments] worth ten thousand
suvarnas

Vasantasena—Who again [is] he ?

Ceti—This same, king's brother-in-law Samsthanaka !

Vasantasenā—(With indignation) Get away ! Do not talk
thus [ever] again !

Ceti—Pardon, Madam, pardon ! I have been sent with a
message [for the contents of which I am not responsible] !

Vasantasenā—I am angry with the message itself

Ceti—Well then, what shall I say to Mother ?

Vasantasenā—[She] should be thus addressed—' If you
wish me to live, then I should not be again directed [or, ordered]
by Mother in this way '

Ceti—As you like

[Exit

(Entering) Sarvilaka —

दत्त्वा निशाया वचनीयदोषं निद्रां च जित्वा नृपतेश्च रक्षान् ।
न एष सूर्योदयमन्दरस्मिः क्षपाक्षयाच्चन्द्र इवास्मि जातः ॥ १ ॥

६. अपि च

य कश्चिद्वरितंगतिर्निरीक्षते मां
संभ्रान्तं द्रुतमुपसर्पति स्थितं वा ।
तं मयं तुल्यति द्रुपितोऽन्तरात्मा
स्वदोषैर्भयति हि शङ्कितो मनुष्य ॥ २ ॥

मया खलु मदनिकायां कृतं साहसमनुष्ठितम् ।

परिजनकथासक्तः कश्चिन्नरः समुपेक्षितः ।
क्वचिदपि गृहं नारीनाथं निरीक्ष्य त्रिद्विजितम् ।
नरपतिबले पार्श्वीयाते स्थितं गृहदारुच-
द्यप्रसितशतैरेव प्रायैर्निशा दिवसीकृता ॥ ३ ॥

(इति परिक्रामति)

यसन्तसेना—इजे इम दात्र चित्तफलअं मम समणीए ठाविअ ताल-
वेण्ट ४ गण्हिअ लहु आअच्छ । [चेति इम तामचित्रफलक मम शयनीये स्थाप-
यित्वा तालवृत्तं गृहीत्वा लब्ध्वागच्छ ।]

Having given over the sin of censure to the night and conquered [or, overreached] sleep as well as the king's guards here have I become at the passing away of night, like the moon with [his] rays dimmed at the rise of the sun. (1)

And again,

Whosoever going hastily, looks at me, or quickly gets near me excited and standing by—[my] guilty inner self is apprehensive of all of them For, a man becomes suspicious, owing to [or, in consideration of] his own faults (2)

By me indeed has been carried out a rash deed for the sake of Madanikā

Some person engaged in conversation with [his] retinue, was ignored [by me], somewhere, I kept away from a house, observing [it] to be occupied by women [alone], when the king's guards passed near, I stood like a house-pillar, mostly by such like hundreds of attempts, I turned night into day ! (3)

[Moves about

Vasantasenā —Ceti, just placing this picture-board on my bed [and] taking a fan, come [here] quickly.

१ रक्षान् । २ मरितगतं निरी... ।

मदनिका—ज अज्जशा आणवेदि । [यग्याजापयति ।] (इति फलक
गृहीत्वा निष्क्रान्ता)

शर्विलक—इद वसन्तसेनाया गृहम् । तथावत्प्रविशामि । (प्रविश्य)
इ नु मया मदनिका द्रष्टव्या ।

(तत्र प्रविशति तालवतहस्ता मदनिका)

शर्विलक—(दृष्ट्वा) अये इय मदनिका ।

मदनमपि गुणैर्विशपयन्ती रतिरिव मूर्तिमती विमलति येयम् ।

मम हृदयमनङ्गमहितत भृशमिव चन्दनगीतल करोति ॥ ४ ॥

मदनिक ।

मदनिका—(दृष्ट्वा) अम्मो कथ सव्विलआ । सव्विलअ साअद् दे ।

कहिं तम्म । [आश्रयम् कथ शर्विलक । शावत्क स्वागत ते । कुत्र त्वम् ।]

शर्विलक—कथयिष्थामि । (इति सानुसंगमयोग्य पश्यत)

वसन्तसेना—विरअदि मदनिका । ता कहि ण म्हु सा । (गवाशकन
दृष्ट्वा) कथम् । एसा केनावि पुरिसकण सह मन्तअन्ती चिट्ठदि । जघा अदि

सिणिद्धाए णिच्चलदिगए आपिचन्ती विअ एद् निज्जाअदितथा तद्धामि एतो सो
जणो एद् इच्छदि अमुजिस्म काडुम् । ता रमट् रमट् । मा कस्सावि पीदिच्छदो

Madanika—As Madam commands [Taking the board exit

Sarvilaka—This [is] Vasantasena's house So I shall
enter [it] (Entering) Where indeed could Madanika be
seen by me ?

(Then enter Madanika fan in hand)

Sarvilaka—(Seeing) Oh this [is] Madanika

this one who surpassing even Madana by [her] qualities,
appears like Rati [herself] in bodily form makes my heart
heated by the fire of love extremely cool as it were with
sandsal [paste]

(4)

Madanika !

Madanika—(Seeing) Oh What Sarvilaka ? Sarvilaka
welcome to you Where [or what for are] you [here] ?

Sarvilaka—I shall tell [you]

[Both look at each other affectionately

Vasantasena—Madanika is taking a long time [to come
back] Well where indeed [is] she ? (Looking through the
window) What ! Here is she conversing with some man ! As
she is intently looking at him as though drinking [him] with

- २ मोडु । ण वसु सद्वाविस्सम् । [चिरयति मदनिका । तत्कुत्र नु खलु सा । ... कथम् ।
एषा केनापि पुरुषकेण सह मन्त्रयमाणा तिष्ठति । यथानिम्बिन्धया निम्बलङ्घ्यादिव-
न्तीवैव निम्ब्यायति तथा तद्वयामि एष स जन एतामिच्छत्यभुजिष्या कर्तुम् । तद्रमताम्
३२ रमताम् । मा कस्यापि प्रीतिच्छेदे भवतु । न खल्वकारविष्यामि ।]

मदनिका—मद्विलम्ब कथेहि । [शर्विलक कथय ।]

(शर्विलकः सदा इ दिशोऽवलोक्यति)

- १५ मदनिका—सद्विलम्ब किं ण्णेदम् । ससङ्को विज लक्ष्मीअसि । [शर्विलक
किं विदम् । सदा इव लक्ष्यसे ।]

शर्विलक—वश्ये त्वा किञ्चिद्रहस्यम् । तद्विविक्तमिदम् ।

- १० मदनिका—अथ इ । [अथ किम् ।]

वसन्तसेना—कथ परमरहस्यम् । ता ण सुणिस्सम् । [कथ परमरहस्यम् ।

तन्न श्रोष्यामि ।]

- २१ शर्विलक—मदनिके कि वसन्तसेना मोक्षयति त्वा निष्कुरेण ।

वसन्तसेना—कथ मम सन्नन्धिणी कथा । ता सुणिसं इमिणा भवक्त्सेण
ओवाग्दसरिा । [कथ मम सन्नन्धिनी कथा । तच्छ्रोष्याम्यनेन गदाक्षेणापवारित-

२२ शरित ।]

[her] extremely affectionate fixed gaze, I guess that this [is the] same person [who] wishes to make her a free woman. So, let [her] enjoy, enjoy. Let there be no interruption of love [—course] of any one whatsoever. I will not indeed call her.

Madanikā —Sarvilaka, tell [me]

[Sarvilaka looks about in all directions with apprehension]

Madanikā —Sarvilaka, what possibly [is] this? You appear to be as though apprehensive [of something]

Sarvilaka —I shall tell you some secret. So, is this a secluded place [where no one can overhear us]?

Madanikā —Just so

Vasantasenā —What a very close secret! Then I do not want to [lit will not] hear

Sarvilaka —Madanika, would Vasantasenā release you [from bondage] for a ransom?

Vasantasena —What, [some] talk concerning myself! Well, I shall then hear, with [my] person hidden behind this window.

मदनिका—सखिलअ भणिदा मए अज्जआ । तदो भगादि—जइ मम
 छन्दो तदा विणा अथ सत्र परिजण अभुजिस्सं करइस्सम् । अथ सखिलअ
 कुदो दे एत्तिओ विहवो जेण म अज्जआसआसादो मोआदस्ससि । [शर्विलक २७
 भणिना मयाप्या । तदा भानि—यदि मन छन्दस्त्वदा विनार्यं सर्वं परिजनमभुजिष्य
 करिष्यामि । अथ शर्विलक कुतस्व एतावन्निभवं देन ममादावकाशम्भोवदिपयि ।]

शर्विलक—द्वारिदोषाभिभूतेन त्वत्स्नेहानुगतेन च ।

अथ रात्रौ मया भीरु त्वदर्थे साहसं कृतम् ॥ ५ ॥

वसन्तसेना—पसण्णा से आकिदी । साहसकम्मदाए उण उब्बेअणीआ ।

[प्रमत्तास्याहृति । साहसकर्मना पुन द्वेजनीना ।]

मदनिका—सखिलअ इथीकल्लवत्तस्स कारणेण टहयं पि संसए विणि ३
 कित्तसम् । [शर्विलक स्त्रीकल्यवनस्य कारणेनोभयनपि सशये विनिश्चितम् ।]

शर्विलक—किं किम् ।

मदनिका—सरीर चारित्त अ । [शरीर चारित्र च ।]

शर्विलक—अपण्डिते, साहसे श्री प्रतिवसति ।

Madanikā—Sarvilaka, Madam was spoken to by me [about it]. Then she said—'If [I had] my will, I shall make all servants free [from bondage] without any money [paid as ransom].' Now [or, but] Sarvilaka, whence so much wealth with you, by which you would free me from [slavery to] Madam?

Sarvilaka :—

Overwhelmed with poverty and goaded by [or, endowed with] love for you, by me [O] timid one, was committed for your sake a rash deed, to-day [last] night' (5)

Vasanta=ena—His appearance [is] peaceful, owing to [his] having done a rash deed, [it ought to have been] again one capable of causing terror'

Madanikā—Sarvilaka, for the sake of a mere trifle [or, bagatelle] viz. a woman, even both have been jeopardised by you!

Sarvilaka—What, what?

Madanikā—[Your] body and [your] character

Sarvilaka—Ignorant one, fortune resides in rashness [or, adventures, fortune favours the brave].

मदनिका—सञ्चलअ अखण्डिदचारितो सि । ता ण सु ते मम का
१ णादो साहस करन्तेण अच्चन्तविरुद्ध आचरिदम् । [शर्विलक अखण्डितचरि
त्रोऽसि । तन्न खलु त्वयो मम कारणात्साहस कुर्वतात्यन्तविरुद्धमाचरितम् ।]

शर्विलक—नो मुष्णाम्यत्रलां विभूषणवतीं फुल्लामिवाहं लतां
विप्रस्वं न हरामि काञ्चनमथो यद्द्वयार्थमभ्युद्धतम् ।
धाड्युत्सङ्गतं हसामि न तथा बालं धनार्थं क्वचि-
त्कार्यकार्यविचारिणी मम मतिश्चैर्येऽपि नित्यं स्थिताः

तदिज्ञाप्यतां वसन्तसेना—

अय तव शरीरस्य प्रमाणादिव निर्मितः ।

अप्रकाशो ह्यलंकारो मत्संलक्ष्यार्थतामिति ॥ ७ ॥

मदनिका—सञ्चलअ अप्पकाशो अलंकारओ । अअ अ जणो सि दुवे
वि ण जुज्जदि । ता उवगेहि दाव । पेत्तामि एदं अलंकारअम् । [शर्विलक
३ अप्रकाशोऽलंकारः । अय च जन इति द्रव्यमपि न युज्यते । तदुपनय तत्रत् ।
पश्याम्येतमलंकारम् ।]

Madanika —Sarvilaka, you are [so far] possessed of a
stainless character [or, is your character unsullied or in tact]?
So, while committing a rash deed for my sake, [I hope] you
indeed did not do [something] very very objectionable!

Sarvilaka —

I do not rob [any helpless] woman with [her] ornaments
on, like a creeper fully blossomed I do not take away the
possessions of a Brahmana or gold amassed for the purpose
of [performing] a sacrifice I seeking wealth do not likewise
carry away any time [or anywhere] a child lying on the
nurse's lap [Thus] even in [the matter of] stealing, my
mind has always been given to considering what ought to be
done, and what ought not to be done (6)

So, respectfully submit to Vasantasenā —

Let these ornaments [lit this ornament], as though
[specially] made to suit the measure of your body, be worn
[by you] out of consideration [lit love] for me, not [in]
public [or, openly] (7)

Madanikā —Sarvilaka, the ornaments [to be worn] not
in] public, and this person [Vasantasenā]—well, these two
again can not go together [or, harmonise] So, bring [them] to
me for the present I shall see these ornaments

शर्विलक — इदमलकरणम् । (इति साशङ्क समर्पयति)

मदनिका—(निरूप्य) दिट्टुपुरुव्वो विअ अअ अलकारओ । ता भणेहि ६ कुदो दे एसो । [इष्टपूर्वं इवायमलकार । तद्गण कुतस्त एष ।]

शर्विलक—मदनिके कि तवानेन । गृह्यताम् ।

मदनिका—(सरोपम्) जइ मे पच्चअ ण गच्छसि ता किणिमित्त मए णिकिणासि । [यदि मे प्रत्यय न गच्छसि तत्किनिमित्त मा निष्क्रीणासि ।]

शर्विलक—अयि प्रभाते मया श्रुत श्रेष्ठिचत्वरे यथा—सार्थवाहस्य चारुदत्तस्य इति । (वसन्तसेना मदनिमा च मूच्छी नाग्यत) १२

शर्विलक —मदनिके सनाइवसिहि । किमिदानो त्व

विपादस्रस्तसर्वाङ्गी संभ्रमभ्रान्तलोचना ।

नीयमानाभुजिप्यात्वं कम्पसे नानुकम्पसे ॥ ८ ॥

मदनिका—(समाश्वास्य) साहसिअ ण वल्लु तुए मम कारणादो इम अकज्ज करन्तेण तस्सि गेह कोवि वावादिदा परिकखदो वा । [साहसिक स खलु स्वया मम कारणेदिदमकार्यं कुर्वन्त तस्मिन्नेहे कोऽपि व्यापादितः परिक्षितो वा ।]

Sarvilaka —These [are] the ornaments

[Hands them over apprehensively

Madanikā —(Scrutinising) These ornaments [are] like [those] seen before So, tell [me] whence these [came] to you.

Sarvilaka —Madanika what have you to do with this ? Take [them]

Madanikā —(With anger) If you are not [going to the extent of] trusting me, then for what reason are you buying me off?

Sarvilaka —Oh in the morning, I heard at the Merchant square that [they] belonged to the big merchant Carudatta.

[Vasantasena and Madanika gesticulate fainting away

Sarvilaka —Madanika, be composed' Why now, you with all [your] limbs getting relaxed owing to dejection, with [your] eyes rolling about through excitement [and] being given the status of one not a slave, shake away [but] show not sympathy [for me] ?

(8)

Madanikā —(Recovering) [You] adventurer, while committing this ignoble deed for my sake, [I hope] you indeed did not kill or wound any one in that house ?

१ नायमाना भुजिप्यात्वं ।

शर्विलक—मदनिके भीने सुते न शर्विलकः प्रहरति । तन्मया न
६ कश्चिद्वापादितो नापि परिक्षतः ।

मदनिका—सच्चम् । [सत्यम् ।]

शर्विलक—सत्यम् ।

१ यमन्तसेना—(सहा लब्धा) जम्महे पच्चुवर्जीविद्भि । [आश्चर्यं
प्रत्युत्पन्नीवितामि ।

मदनिका—पिअम् । [प्रियम् ।]

१२ शर्विलकः—(सेप्यन्) मदनिके किं नाम प्रियमिति १

त्पन्नेहद्वन्द्वहृदयो हि करोम्यकार्यं

मद्वत्तपूर्यपुरुषेऽपि कुले प्रसूतः ।

रक्षामि मन्मथविपन्नगुणोऽपि मानं

मित्रं च मां वृत्तपादिशस्यपरं च वामि ॥ ९ ॥

(भाङ्गन) इह सर्वस्वफलिनः कुलपुत्रमहाद्रुमा ।

निष्फलत्वमलं यान्ति वेभ्यायिहगमक्षिताः ॥ १० ॥

Sarvilaka—Madanikā, Sarvilaka does not strike at one afraid or asleep. So, no one was killed by me, nor even wounded.

Madanikā—[Is this] true ?

Sarvilaka—True

Vasantasenā—(*Gaining consciousness*) Oh ! I am [now] brought back to life !

Madanika—Very agreeable

Sarvilaka—(*Jealously*) Madanikā, what indeed [is this] 'very agreeable' ?

With [my] heart bound down by love for you, I again do an ignoble deed, even though born in a family in which the ancestors were of righteous conduct. I preserve [my] self-respect, though [other] qualities of mine have been destroyed by love. You designate me as [your] friend and yet go after another. (9)

(*Meaningly*) Here [in this world], the big trees in the form of nobly-born men, with fruits in the form of [their] all-in-all, become completely bereft of fruits, [when] eaten up by birds in the form of courtesans ! (10)

अयं च सुरतज्वाल-कामाग्निः प्रणयेन्धनः ।

नराणां यत्र ह्यन्ते यौवनानि धनानि च ॥ ११ ॥

वसन्तसेना—(समित्तन) अहो से अस्थायो आवेजो । [अहो अस्या-
स्थान आवेग ।]

शर्विलक—सर्वथा

अण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रीषु च विद्मसन्ति ।

श्रियो हि कुर्वन्ति तथैव नार्यो भुजङ्गकन्यापरिसर्पणानि ॥ १२ ॥

स्त्रीषु न राक्षसायौ रक्त पुरुष स्त्रिय परिभवन्ति ।

रक्तैव हि रैन्तन्या विरक्तभावा तु हातन्या ॥ १३ ॥

सुदु सखिदमुच्यते—

एता हसन्ति च रुदन्ति च वित्तहेतो-

विद्यासयन्ति पुरुष न तु विद्मसन्ति ।

तस्मान्नरेण कुलशीलसमन्वितेन

वेद्या. श्मशानसुमना इव वर्जनीया ॥ १४ ॥

अपि च

And this [is] the fire of love with flames in the form of enjoyment [and] fuel in the form of courting, in which are sacrificed the youth and riches of men (11)

Vasantasenā—(Smilingly) Oh, his unjustified vehemence!

Sarvilaka—Completely [or, in every way]

unwise are, in my opinion, those men who place [their] trust in women and in riches for, riches and exactly likewise women do [their] movements [like those] of snake-maidens! (12)

No attachment should be made to women women insult a person attached [to them] Only that [woman who is herself] attached should be sported with, but [when] devoid of emotion, [she] should be thrown overboard (13)

It has been indeed well said—

These [women] laugh and weep as well, for the sake of wealth, [they] make a man confide [in them] but do not confide [in him] Therefore, by a man endowed with a noble birth [lit. family] and character, should be kept at arm's length [or, avoided] courtesans, like flowers in a cemetery (14)

And further,

समुद्रवीचीव चलस्वभावा सध्याभ्रलेखेव मुहूर्तरागा ।

स्त्रियो हृतार्या पुरुष निरर्थं निष्पीडितालककवच्यजन्ति ॥ १५ ॥

स्त्रियो नाम चपला

अन्य मनुष्य दृष्टेन कृत्वा अन्य ततो दृष्टिभिराह्वयन्ति ।

अन्यत्र मुञ्चन्ति मद्प्रसेकमन्य शरीरेण च कामयन्ते ॥ १६ ॥

सूक्तं सलु कस्यापि—

न पर्वताग्रे नलिनी प्ररोहति न गर्दभा वाजिधुर वहन्ति ।

चवा प्रकीर्णा न भवन्ति शालयो न वेशजाता मुच्यस्तथाङ्गना ॥ १७ ॥

भा दुरात्मव चारुदत्तहतक अयं न भवति । (इति कतिचिन्पदानि गच्छन्ति)

मदनिका—(अदले गृहीत्वा) अइ असवद्धभासभ असभावणीए कुप्यसि ।

१ [अयि असवद्धभासक असभावनीये कुप्यसि ।]

शर्विलक—कथमसभावनीयं नाम ।

Fickle-natured like a sea-wave displaying [lit. having] affection for a short time [only, also displaying redness] like the evening cloud line women after taking [lit. who have taken] away the wealth [of a man] abandon the man bereft of wealth like the Alaktaka pressed out (15)

Women [are] indeed fickle [or Frailty ' thy name is woman]

Having got one man in their heart, [they] invite [some one] other than him by [their] eyes, they pour out [their] effusion of passion for a third [lit. elsewhere] and carnally love a fourth [lit. another] ' (16)

[This is] a fine saying of some one—

Not on the mountain top does a lotus plant grow, donkeys do not bear the yoke of horses barley-seeds scattered do not become [that is grow into] rice-crop likewise women born in the Courtesan-quarter [are] not chaste (17)

Ah Rascal Accursed Carudatta! Here you are no more! [Goes a few steps

Madanika —(Taking hold of him) the hem of his garment! O talker of nonsense you are enraged at something unthinkable [or, inconceivable]!

Śarvilaka —How indeed unthinkable!

मदनिका—एसो कसु अलंकारओ अज्जआकेरओ । [एप खत्वलंकार
आर्यासंबन्धी ।]

शर्विलकः—ततः किम् ।

मदनिका—स च तस्स अज्जस्स हत्थे विणिक्खित्तो । [स च तस्यार्यस्य
इस्ते विनिक्षिप्तः ।]

शर्विलकः—किमर्थम् ।

मदनिका—(कर्षे) एवं विअ । [एवमिव ।]

शर्विलकः—(सवैलक्ष्यम्) भोः कष्टम् ।

छायायार्थं ग्रीष्मसंततो याभेवाहं समाश्रितः ।

अजानता मया सैव पत्रैः शाखा वियोजिता ॥ १८ ॥

यसन्तसेना—कथं एसो वि संतप्पदि जेव । ता अजाणन्तेण एदिणा
एवं अणुचिद्धिदम् । [कथमेयोऽपि संतप्यत एव । तदजानतैतेनैवमनुष्ठितम् ।]

शर्विलकः—मदनिके किमिदानीं युक्तम् ।

मदनिका—इत्थ तुमं जेव पण्हिओ । [अत्र त्वमेव पण्डितः ।]

शर्विलकः—नैवम् । पश्य

Madanikā :—These ornaments indeed [are] Madam's own.

Śarvilaka :—What then?

Madanikā :—Those again were deposited in the hands of that noble one.

Śarvilaka :—What for?

Madanikā :—(*In his ear*) Like this.

Śarvilaka :—(*With embarrassment*) Oh, Alas!

That same branch to which I had resorted for the sake of shade, being quite heated up by summer [heat]—that same has been divested of leaves by me unconsciously [lit. not knowing] !

(18)

Vasantasenā :—How, even this one is verily tormented. So, be [or, this one] must have done this, surely unknowingly.

Śarvilaka :—What [is] now proper [to be done] ?

Madanikā :—In this case, you yourself [are] clever [enough to devise something].

Śarvilaka :—Not so. See—

स्त्रियो हि नाम सख्येता निसर्गादेव पण्डिताः ।

पुरुषाणां तु पाण्डित्यं शास्त्रैरेशोपदिश्यते ॥ १९ ॥

मदनिका—सखिलभ जइ मम वरुणं सुणीअदि ता तस्स जेव महानु-
भावस्स पाण्डिज्जादेहि । [शर्विलक यदि मम वचनं श्रूयते तदा तस्येव महानु-
भावस्य प्रतिनिर्यातय ।]

शर्विलक—मदनिके ययसो राजकुले मां कथयति ।

मदनिका—ए चन्द्रादो आदवो होदि । [न चन्द्रादुत्तरो भवति ।]

वसन्तसेना—साहु मदणिए साहु । [साधु मदनिके साधु ।]

शर्विलकः—मदनिके

न खलु मम विपाद्ः साहसेऽस्मिन्भयं वा

कथयसि हि किमर्थं तस्य साधोर्गुणांस्त्वम् ।

जनयति मम वेदं कुस्मितं कर्म लज्जां

वृषतिरिह शत्रानां मादृशां किं नु कुर्यात् ॥ २० ॥

तथापि नीतिविचद्वमेतत् । अन्य उपायश्चिन्त्वताम् ।

मदनिका—सो अअं अवरो उवाओ । [सोऽयमपर उपायः ।]

These women, to be sure, [are] indeed clever through-
[their] very nature; the cleverness of men, on the other hand,
is imparted [to them] only by the [study of the] Śāstras (19)

Madanikā —Sarvilaka, if you hear [that is, act according
to] my words, then, return [these] to that same illustrious one

Sarvilaka —Madanikā, [but] if he lodges a complaint
against me at the court

Madanika —Not from the moon comes heat!

Vasantasena —Good, Madanikā, good!

Sarvilaka —Madanikā,

Not indeed [is there] any dejection or fear on my part in
[respect of] this rash deed, for what purpose are you enume-
rating to me the qualities of that saintly man? Does this
infamous deed again create in me [any sense] of shame?
What possibly can the king do to rascals like me here? (20)

Still, this [act would be] contrary to prudence. Think 'of
[some] other remedy

Madanikā :—Here [is] that another remedy.

वसन्तमेना—को दसु अवरो उवाजो हुविस्सदि । [क; खत्वपर उपायो ३ भविष्यति ।]

मदनिका—तस्स जैव अज्जस्स केरओ भविअ एदं अलंकारअं अज्ज-
आए उवणेहि । [तस्मैत्रार्यस्य सन्नन्धी भूत्वेममलकारकमार्याया उपनय ।] ६.

शर्विलक—एवं कृते किं भवति ।

मदनिका—सुम दाव अचोरो सो वि अज्जो अरिणो अज्जआए सकं
अलंकारअं उवणं भोदि । [त्व तावदचौर सोऽप्यार्योऽनृण आर्याया स्वसोऽलकार ९
रूपगतो भवति ।]

शर्विलकः—नन्वतिसाहसमेतत् ।

मदनिका—अह उवणेहि । अण्णंभा अदिसाहसम् । [अयि उपनय । १२
अन्यथातिसाहसम् ।]

वसन्तमेना—साहु मद्दणे साहु !, अमुजिस्साए विअ मन्तिदम् ।
[साधु मदिके साधु ! अमुजिष्येव मन्त्रितम् ।] १५

शर्विलक—मयाप्ता महती बुद्धिर्भवतीमनुगच्छता ।

निशायां नष्टचन्द्रायां दुर्लभो मार्गदर्शकः ॥ २१ ॥

Vasantasena —What indeed could the other remedy be ?

Madanika —Having become [that is, assumed the role of] one connected with that noble one himself bring these ornaments to Madam

Sarvilaka —What would happen if this be done ?

Madanika —You, to start with [would be] no thief, that noble one too [would be] free from debt [and [her own ornaments [would be] secured by Madam

Sarvilaka —I say, this [is] a very risky business

Madanika —Oh, [do] bring [them to her], otherwise [only, it would be] a very risky business

Vasantasena —Good ! Madanika ! Good You have spoken out [or, suggested] like one not a slave [that is, a high-born lady]

Sarvilaka —

By me following you, has been obtained great wisdom ! At night with the moon set, [it is] difficult to secure one pointing out the way

मदनिका—तेण हि तुमं इमस्स कामदेवगेहे मुहुत्तअं चिट्ठ जाव अज्ज-
आए तुह आगमणं णिवेदेमि । [तेन हि त्वमस्मिन्कामदेवगेहे मुहूर्तक तिष्ठ यावदा-
३ र्यायै तवाममन निवेदयामि ।]

शर्विलक—एव भवतु ।

मदनिका—(उपसृत्य) अज्जए एसो कसु चारुदत्तस्य सआसादो वम्हणो
६ आअदो । [आर्ये एष खलु चारुदत्तस्य सकाशाद्वाह्येण आगत ।]

वसन्तसेना—हजे तस्स केरअं ति क्खं तुमं जाणासि । [चेदि तस्य
सबन्धीति कथ त्व जानासि ।]

९ मदनिका—अज्जए अत्तणकेरअ वि ण जाणामि । [आर्यं आत्मसत्र
न्धिनमपि न जानामि ।]

वसन्तसेना—(स्वगत सशिर क्रम्य विसृत्य) जुज्जदि । (प्रकाशम्)
१२ पविसदु । [युज्यते । ...पविशतु ।]

मदनिका—ज अज्जआ आणवेदि । (उपगम्य) पविसदु सव्विलओ ।
[यद्यथाज्ञापयति । पविशतु शर्विलक ।]

१५ शर्विलक—(उपसृत्य हवैलक्ष्यम्) स्वस्ति भवत्ये ।

वसन्तसेना—अज्ज वन्दामि । उवविसदु अज्जो । [आर्य वन्दे ।
उपविशत्वार्य ।]

Madanika —In that case, do you stand [or, wait] in this Kamadeva temple, for a while, while I shall announce your arrival to Madam

Śarvilaka —Let it be so

Madanikā —(*Approaching*) Madam, here [has] indeed come, a Brāhmaṇa from Cārudatta.

Vasantasenā —Ceṭi, how do you know that he is connected with him [Cārudatta]?

Madanikā —Madam, do I not know even one connected with myself [or, us]?

Vasantasenā —(*To herself, laughing with a shaking of her head*) [That] is proper (*Aloud*) Let [him] enter

Madanikā —As Madam commands. (*Approaching*) Let Śarvilaka enter

Śarvilaka —(*Approaching with embarrassment and shame*) Welfare to your ladyship!

Vasantasenā —I salute [you] Sir! Let the noble one sit down.

शर्विलकः—सार्थशाहस्त्वां विज्ञापयति—जर्जरत्वाद्गृहस्य दूरक्षयमिदं १८
भाण्डम् । तद्गृहताम् । (इति मदनिकायां समर्प्य प्रस्थित)

वसन्तसेना—अज्ज ममावि दाव पडिसिदेसं तहिं अज्जो णेटु । [आर्य
ममापि तावत्यानिमदेशे तत्रार्या नयतु ।] २१

शर्विलकः—(स्वगतम्) कस्तय यास्यति । (प्रकाशम्) कः प्रतिसंदेशः ।
वसन्तसेना—पडिच्छट्टु अज्जो मद्दणिअम् । [प्रतीच्छत्यार्यो मदनिकाम् ।] २१

शर्विलकः—भवति न खत्ववगच्छामि । २२
वसन्तसेना—अहं अवगच्छामि । [अहमवगच्छामि ।]

शर्विलकः—कथमिव ।
वसन्तसेना—अहं अज्जचारुदत्तेण भणिदा—जो इमं अलंकारअ सम- २७

पइस्सदि तस्स तुए मद्दणिआ दादव्वा । ता सा ज्जेव एदं दे देदित्ति एव्वं
अज्जेण अवगच्छिदव्वम् । [अहमार्यचारुदत्तेन भणिता—य इममलंकारक समर्प-
यिष्यति तस्य त्वया मदनिका दातव्या । तत्र एवैता ते ददातीत्येवमार्यणावगन्तव्यम् ।] ३०

शर्विलकः—(स्वगतम्) अये विज्ञातोऽहमनया । (प्रकाशम्) साधु
आर्यचारुदत्त साधु ।

Sarvilaka :—The big merchant respectfully submits [or, sends word] to you—' On account of the dilapidated state of the house, this treasure is difficult to be guarded. So, please, take [it]'
[*Handing them over to Madanikā, starts off*

Vasantasenā—Sir, let the noble one, for the matter of that, carry there a return-message from me as well !

Sarvilaka :—(*To himself*) Who [the devil] would be going there ? (*Aloud*) What return-message ?

Vasantasenā—Let the noble one accept [this] Madanikā
Sarvilaka :—Madam, I surely do not understand [what you mean]

Vasantasenā—I understand [what I am saying all right]
Sarvilaka :—How possibly ?

Vasantasenā—I was told by the noble Carudatta—' He who would hand over these ornaments, to him should be given Madanikā by you !' So, the noble one [you] should understand that it is he [Carudatta] himself who is presenting this [Madanikā] to him [you]

Sarvilaka :—(*To himself*) Oh, I have been known [as a suitor for Madanikā's hand] by her ! (*Aloud*) Bravo ! Noble Carudatta ! Bravo !

गुणेष्वेव हि कर्तव्यः प्रयत्नः पुरुषैः सदा ।
गुणमुक्तो वृद्धोऽपि नैर्घ्यरगुणैः ममः ॥ २२ ॥

अभि च

गुणेषु यत्नः पुरुषेण कार्यो न किञ्चिदनाप्यतमं गुणानाम् ।
गुणमकर्याद्गुणेषु संसारलक्ष्म्यसुहृद्भिर्गुणमुत्तमाङ्गम् ॥ २३ ॥

वसन्तमेना—हो एव पवडगिओ । [ओऽत्र मदनिक्कः ।]

(शक्तिर वसन्तं चेटः—अजदु मज्जं पवडगम् । [आर्ये मज्जं प्रवडगम् ।]

३ वसन्तमेना—हृद्रे मद्रगिपु मुदिहं मं करेहि । विष्णगिहि । अरु
पवडगम् । मनगदि मन । [केदि मदनिक्के मुत्ता नां हुण । वचानि । अउटे म
रुणम् । म् मं मन ।]

६ मदनिक्का—(मन्ते) पग्गिइनहि अज्जआए । [पग्गिइकाम्पयानं ।]
(इति पादयोः पन्ति)

वसन्तमेना—संपदं तुमं नेव वन्दगीआ संवुत्ता । ता मरुत्त । आरु
१ पवडगम् । सुमंगि मन । [मंनन वनेव वन्दगीआ संवुत्ता । नहृच्छ । अउटे
मवडगम् । म् मं मन ।]

An endeavour should always be made by men for [securing] virtues, one endowed with virtues, even though poor [is] not equal to, [that is, is far superior to] the rich bereft of virtues! (22)

And farther,

An effort should be made by a man for [securing] virtues; [there is] nothing [that is] exceedingly unobtainable by virtues. Owing to the excellence of virtues was occupied [it transgressed] by the moon [even] the head of Siva, [which is] beyond the reach [of any one]! (23)

Vasantasenā—Who [is] here, the car-driver?

(Entering with the car) Ceta —Madam, the car [is] ready!

Vasantasenā—O [Ceta] Madanikā, look at me closely. You [are now] given away. Ascend the car. [I hope] you [would] remember me.

Madanikā—(Weeping) I have been abandoned by Madam!

[Falls at her feet]

Vasantasenā—Now you yourself have become fit to be saluted. So, go Ascend the car. [I hope] you [would] remember me.

शर्विलक—स्वस्ति भवत्ये । मदनिके

सुहृदः कियतामेप शिरसा वन्द्यता जनः ।

यत्र ते दुर्लभ प्राप्तं वधूशब्दावगुण्ठनम् ॥ २४ ॥

(इति मदनिकया सह प्रवहणमारुह्य गन्तुं प्रवृत्त)

(नेपथ्ये) क कोऽत्र भो । राष्ट्रिय समाज्ञापयति—एष सत्वार्यको

गोपालदारको राजा भविष्यतीति सिद्धान्तप्रत्ययपरिग्रहेन प लक्ष्मण राजा घोषा ३
दानीय पारे वन्दनगारे वद्धः । तत स्वेषु स्वेषु स्थानेष्वप्रमत्तैर्भगिभिर्भविष्यत्यम् ।

शर्विलक—(आश्चर्यं) कथं राजा पालकेन प्रियसुहृदार्यको म वद्ध ।

कलत्रवाञ्छास्मि सवृत्त । आ. कष्टम् । अथवा

द्वयमिदमतीव लोके प्रियं नराणां सुहृच्च वनिता च ।

संप्रति तु सुन्दरीणां शतादपि सुहृद्विशिष्टतम ॥ २५ ॥

भवतु । अवतरामि ।

(इत्यवतरति)

Sarvilaka —Welfare to you ! Madanika,

Let this person [Vasantasena] be looked at closely [and]
bowed down to with [your] head, from whom was secured
by you the [right to wear a] veil associated with [or.,
of] the title ' Vadhū ' [a law fully wedded bride], difficult
to secure ! (24)

[Having ascended the car, along with Madanikā, starts off to go
(Behind the curtain) Who, who [is] here ! Oh ! The
Rastriya [Police Commissioner] orders—By King Palaka,
quite uneasy at the knowledge of the prophecy of a seer—' The
cow-herd boy would be a king—has been indeed bound down
this Āryaka in a terrible prison-house, after being brought from
the station of cow-herds Therefore, [all of] you should be
on guard at your respective posts

Sarvilaka—(Hearing) What, by King Palaka has been
bound down [my] dear friend Āryaka ! And I have [now]
become possessed of a wife ! Ah ! Alas ! Or rather,

' This pair [is] exceedingly dear in the world to men,—a
friend and a loving wife, but now [in the present circumstances],
a friend [has become] by far the most prominent, compared to
a hundred lovely women !

Well, I shall alight

(25)

[Alights

मदनिका—(मास्रमञ्जलिं बद्धा) एव ण्णेदम् । ता परं णेटु म अज्जउत्तो
 ३ समीव गुरुजणाणम् । [एव न्विदम् । तत्परं नयतु मामार्यपुत्रं समीपं गुरुजनानाम् ।]

शरिलक—साधु प्रिये साधु । अस्मच्चित्तसदृशमभिहितम् । (चित्तुदिस्य)
 मद्रं जानीषि रेभिलस्य सार्धंवाहस्योदवसितम् ।

५ चेट —अथ इ । [अथ किम् ।]

शरिलक—तत्र प्रापय प्रियाम् ।

चेट —ज जज्जो आणवेदि । [यार्यं आज्ञापयति ।]

७ मदनिका—जथा अज्जउत्तो भणादि । अप्रमत्तेण दाव अज्जउत्तेण होद
 व्वम् । [यथायपुत्रो भणति । अप्रमत्तेन तावत्पुत्रेण भवितव्यम्] (इति निष्क्रान्ता)

शरिलक—अहमिदानीं

ज्ञातीन्विटानस्यभुजविक्रमलब्धवर्णा-
 न्नाजापमानकुपिताश्च नरेन्द्रभृत्यान् ।

उत्तेजयामि सुहृद् परिमोक्षणाय

यौगन्धरायण इवोदयनस्य राज्ञ ॥ २६ ॥

अपि च

Madanika—(*With tears folding her hands*) It [should be]
 indeed thus Then, let my Lord take me further to the elders.

Sarvilaka—Good beloved, good! You have said in accor-
 dance with our [or, my own] idea (*Addressing Ceta*) Good man,
 do you know the residence of the big merchant Rabhila ?

Ceta—Oh, yes.

Sarvilaka—Take [my] beloved there

Ceta—As the noble one commands

Madanika—As my Lord says, my Lord again should be
 careful [or not negligent in his acts] (*Exit*)

Sarvilaka—I [shall] now

incite, for the release of [my] friend, like Yaugandharāyana,
 of King Udayana, kinsmen, [or, caste men], parasites,
 those who have secured fame through the prowess of
 their own arms, [and] king's servants enraged owing to
 the insult [done to them] by the king ' (२६)

And further,

प्रियसुहृद्मकारणे गृहीतं रिपुभिरसाधुभिराहितात्मशङ्कैः ।

सरमसमभिपत्य मोचयामि स्थितमिद्य राहुमुखे शशाङ्कविम्बम् ॥२७॥

(इति निष्क्रान्त)

(प्रविश्य) चेट्री—अज्जए दिट्ठिआ वड्ढसि । अज्जचारुदत्तस्स सआसादो वड्ढणो आअदो । [आर्यं दिक्ष्वा वर्धने । आर्यचारुदत्तस्य सकाशाद्वाह्येण आग्न ।] ३

वसन्तसेना—अहो रमणीअदा अज्ज दिवसस्स । ता हजे सादरं वन्धु-
लेण सम पवेसेहि णम् । [अहो रमणीयताय दिनसस्य । नञ्चेटि सादर वन्धुत्वेन सम
पवेसयन्म् ।] ६

चेट्री—ज अज्जआ आणवेदि । [यगर्याहापयति ।] (इति निष्क्रान्ता)

(विदूषको वन्धुत्वेन सह प्रविशति)

विदूषक—ही ही भोः तवच्चरणकिलंसत्रिणिज्जिदेण रक्खसगाआ
रावणो पुप्फकेण विमाणेण गच्छदि । अह उण वड्ढणो अकिद्वतवच्चरणकिलेमो
वि णरणासीजणेण गच्छामि । [आश्चर्यं भो तपश्चरणकेशादिनिर्जितेन राक्षसराजो
रावण पुष्पकेण विमानेन गच्छति । अहं पुनश्चाहं गीऽकृततपश्चरणकेशोऽपि नरनापि-१२
जनेन गच्छामि ।]

चेट्री—पेम्सड्ड अज्जो अम्हेकरक गेहडुआरम् । [प्रेक्षतानाद्योऽन्वदीय
गेहद्वारम् ।] १५

[My] dear friend, captured without reason, by enemies
[that are] wicked and entertaining fear in themselves, shall
I release, attacking suddenly [or, with great force], like the
disc of the moon lying in Rāhu's mouth ' (27)

[Ent

(Entering) Ceti :—Madam, congratulations to you ! A
Brahmana has come from Cārudatta

Vasantasena —Oh, the charming nature of this to-day !
So, Ceti, bring him in, with [due] respect with [that is, escorted
by] the bastard [guide].

Ceti —As Madam commands (Ent')

(Enter Vidūsaka, with a bastard-guide)

Vidūsaka —Ha ! Ha ! Oh ! Ravana, the king of Rakassas,
used to move in the air car Puspaka won by [undergoing] the
troubles of practising penance, while, I, [a mere] Brahmana,
though having undergone no troubles of practising penance,
[have the good fortune to] move in the company of a crowd of
men and women [or, a male and a female] ' 1

Ceti —Look, Sir, at the [entrance] gate of our house !

- विद्वपक—(अत्योक्त्य सविम्बयम्) अहो सलिलसितमञ्जिदकिदहरि-
 दोवलवणस्त विविहसुअन्धिकुमुमोवहारचित्तनिहिदभूमिभाअस्त गअणतयाअलो-
 १८ अणकोदूहलदूष्णामिदमीसस्म दोराअमाणावम्बिदौरवणहत्यभमाइदमट्टि-
 आदामगुणात्किदम्स समुच्चिउदन्तिउन्ततोरणावभामिदम्स महारअणोवोवओव-
 मोहिणा पवणवन्तोणालुन्तचञ्चलग्रहत्येण द्दो एहि ति बाहरन्तेण विअ
 २१ म सोहृगपडा प्राणिवहेणोवमाहिदम्स तोरणवणत्थम्बवेदिआणित्तिससमुत्त
 सन्तहरिदचूटपट्टवन्तामफट्टिहमङ्गलकम्माभिगमोहअपास्तस्स महासुरवस्त-
 त्यल्लुभेज्जवज्जणिगन्तरपट्टिवद्धकणअकवाटस्स दुग्गदज्जणमणोरहाआसकरस्स
 २२ वसन्तसेणाभवणदुआरस्स सस्सिगीअदा । ज मच्च सज्जत्यस्म वि जुणस्स वटा
 ट्टिडि आआरदि । [अहो सलिलमिन्नमूर्त्तिनृत्तरिनापलेनस्य विविहसुअन्धिकुमु
 मोपुद्गुरात्तित्तित्तभूमिभागस्य , गगनतलमलोम्नकानुडलदूरोन्नामितशीयस्य . तालाय
 २७ मानावग्म्बिनैरावणस्सप्रमायितमट्टिकगामगुणात्कृतस्य , समुच्चिउदन्तिउन्ततोरणाव
 ४ भामिन्स्य म्हाणानापगगापशोभिना पवनतलान्तालनात्तच्चञ्चलग्रहस्तेन इन एहि इनि
 व्वात्तरेव मा साभासपत्ताकानिवहेणोपशोभितस्य तोरणपरणस्सम्भोरेकानित्तिससमुत्त-
 ३० सद्धरितचूतम्पयगामम्कट्टिमङ्गलकलशाभिगामोभयवार्त्तस्य महासुरवस्य पल्लुभय

Vidvāsaka — (*Beholding in amazement*) Oh the loveliness of the gate [region] of Vasantasena's mansion—[the gate region which is] sprinkled over with water swept and smeared with green paint, the ground region of which is shown up in various ways with the offerings of various fragrant flowers, the top of which is raised up high, [as though] through curiosity to have a look at the sky region adorned with the string of a garland of Mallikā flowers, swinging to and fro and hanging down from it causing [one] to mistake it for the trunk of [the elephant] Apāvana made brilliant with a lofty arch of ivory [lit elephants tusks] adorned with a cluster of auspicious banners as though uttering to me [the words] 'Come this way, with a fore-part of the hand [that is, the ends] quick and moving gracefully owing to the tossing caused by the force of the wind, and shining with the splendour of costly jewels both sides of which are attractive on account of the auspicious crystal jars [full of water] decorated with green mango leaves flashing up, [and] placed on the pedestals of the pillars supporting the arch, whose panels of gold are closely studded with diamonds

वृद्धनिरतरपतिवद्धकनकपात्रस्य दुर्गतजनमनोरथायासरस्य वसन्तसेनाभवनदारस्य
समीहता । यन्तस्य मन्वस्यस्वापि मनस्य बलाद्गुणिकाकारयनि । }

चेष्टी—एद एदु । इम पदम पओदु पविसदु अज्जो । [एत्तेतु । इम ३३
प्रथम प्रकोष्ठ प्रविशत्वाय ।]

त्रिद्वयक —(प्रविश्यावलास्य च) ही ही भो इथा वि पदमे पओदु ससिस
इमुणालसच्छाहाओ विणिहिद्वचुण्णमुदुपाण्डरओ विविहरअणपदिवद्धकञ्चण २६
सोवाणसोहिदाओ पासादपन्तिओ आलाम्बमत्ताद महिं फण्हिवादाअणमुहच
न्देहिं जिज्जाअन्ती विअ उज्जदणिम । सानिओ विअ सुहोवविडो जिद्धाअदि
दोवारिओ । सदहिणा कलमोदणेण एओ त्ता ण भदतन्ति वायसा बलि सधा २९
सवण्णद फुं आदिसदु भा । [आधय भा इहापि प्रथमे प्रकोष्ठे शशितह
मूणालसच्छाया विनिदिनचूणमुग्गिण्डुरा विव मत्तपतिवद्धमत्तमसापानदीभिता
शसादपदुद्धाअणम्विनमकाणमि सफ्फिअनायनमुधच्च देनिधयत्तनीवाज्जपिनीम् । ३२
ओणिय इव सुत्तापविणे निशति वैवारिण सत्ता कलमोदणन प्रलेभिता न भद
यति वायसा बलि सुगसणयथा । आशितु भवनी ।]

चेष्टी—एद एदु अज्जा । इम बुद्धिअ पओदु पविसदु अज्जो । [एत्तत्ताय । ३५
इम द्वितीय प्रकोष्ठ प्रविशत्वाय ।]

and unbreakable like the broad chest of a big demon [and] which causes distress to the desires of persons in bad circumstances To tell the truth [it] forcibly attracts the eye of even an indifferent person

Ceta.—Come come May the noble one enter this first quadrangle

Vidūsaka —(Entering and beholding) Ha ! Ha ! Oh ! Here too in the first quadrangle the rows of mansions of lustre similar to that of the moon cone and lotus-stalk white with the handfuls of powder laid on adorned with stair cases of gold railed with various jewels are as though gazing intently at Ujjayini by the moon like faces in the form of the crystal windows with pearl garlands hanging down [from them] [Here] : sleeping the door-keeper like a Brahmana well versed in the Vedas sitting comfortably The crows though teapled by the Kalama rice mixed with carls do not eat the oblations owing to [their being possessed of] the same colour as the white-wash

Direct me on Indr

Ceta.—Come come on Sir May the noble one enter this second quadrangle

विदूषक—(प्रविश्यावलोक्य च) ही ही भो इधो वि तुदिए पओट्टे

- ४८ पज्जन्तोवणीदजवसवुसकवलसुपुडा तेल्लभङ्गिदविसाणा वद्धा पवहणवइत्ता ।
अअ अण्णदरो अवमाणित्तो विअ कुलीणो वीह णीससदि सेरिहो । इदो अ
अवणीदुजुज्झस्स मद्दस्स विअ मदीअदि गीवा मेसस्स । इदो इदो अमराण
५१ अस्साण केसकप्पणा करीअदि । अअ अवरा पाढच्चरा विअ दिट्ठबद्धो मन्दु
राए साहामिओ (अन्यतोऽवलोक्य) इदो अ कूरच्चुअतेल्लमिस्स पिण्ड
हत्थी पडिच्चउरुअदि मेत्थपुरिसेहि । आदिसडु भोदी । [जाभ्यं भो इहापि
५२ द्वितीये प्रकौष्ठ पयन्तोपनीतयवसवुसकवलसुपुडास्तज्जाम्यक्तविपाणा वद्धा प्रवहणवली-
वर्णा । अयमन्यतरोऽवमानित इव कुलीनो दीर्घं नि स्वसिति सेरिभि । इतभापनीत
युद्धस्य मल्लस्येव मयत ग्रीवा मेपस्य । इत इतोऽपरेयामश्वाना केशमल्पना क्रियते ।
५३ अयमपर पात्रच्चर इव न्द्रवद्धो मन्दुराया शास्तामग । इतश्च वृत्त्युतैल्लमिभ पिण्ड
हस्ती प्रातप्राह्यते मानपुरुष । आदिस्तु भवती ।]

चटी—एदु एदु अज्जा । इम तेइअ पआऽ पविसडु अज्जो । [एत्वेवाय ।

६० इम तृतीय प्रकौष्ठ प्रविशत्वाय ।]

विदूषक—(प्रविश्य दृष्ट्वा च) ही ही भो इधो वि तइए पआडु इमाइ
दाव कुलउत्तजणाववसणणिमित्त विरचिदाइ आमगाइ । अद्धवाचिदो एसअपीठे

Vidusaka —(*Entering and beholding*) Ha ! Ha ! Oh ! Here too in the second quadrangle are tied up the carriage-bulls well nourished with [or fattened on] mouthfuls of grass and husk brought right near [to them] with [their] horns anointed with oil. Here is a buffalo heaving up deep sighs like a nobly born man [when] insulted. And on this side is being rubbed the neck of a ram with the fight over like [that of] a wrestler. Here and there is being gone through the dressing of the hair of various horses. Here is another monkey firmly tied up in the stable like a thief. (*Looking in another direction*) And here is an elephant mace [that is coaxed] to take by the mahouts, balls [of rice] mixed with oil extracted from Kura.

Direct me on lady

Cet. —Come come on Sir ! May the noble one enter this third quadrangle

Vidusaka —(*Entering and seeing*) Ha ! Ha ! Oh ! Here too in the third quadrangle { are } first these seats arranged for the purpose of seating nobly born men. There is a book [lying

चिट्टुड पत्थओ । एसो अ साहीणमणिमअसारिआसहिदो पासअपीठो । इमे अ ६३
 अदरे मअणसधिविगाहचतुरा विविहवण्णिआविलित्तचित्तफलहअ-गहत्था इदो
 तदो परेठममनि गणिआ बुद्धविडा अ । आदिसदु भोदी । [आश्रय भो इहापि
 तृतीये प्रक्रेष्टे इमानि तापकुलपुत्रजनोपवेशननिमित्त विरचित्तयासनान । अधवाचित्त ६६
 पाशरूपीठे तिष्ठति पुत्ररूपम् । एतच्च स्वाधीनमणिमयसारिकालहित पाशरूपीठम् । इमे
 चापरे मदनसधिविहचतुरा विविधवर्णिआविलित्तचित्तफलभायदस्ता इतस्तत् परिभ्रमन्ति
 गणिका कृद्दविदाश्च । आदिशतु भवती ।] ६९

चेटी—एदु एदु अज्जो । इम चउठ पओठ पविसद अज्जो । [एत्वेत्वार्य ।
 इम चतुर्थे प्रक्रेष्टे शविशत्वार्थः ।]

चिट्ठूपक — (प्रविष्ट्यामलोक्य च) ही ही भो इधो वि चउठे पओठे ७२
 जुवदिकरतादिदा जलधरा विअ गम्भर णदन्ति मुदद्दा । हीणपुण्याओ विअ
 गअणादो त रआओ णिवडन्ति कसतालआ । महुअरविअ विअ महु वज्जदि
 वसो । इअ अदग ईसाप्पणअकुविट्ठकामिणी विअ अङ्कारोविदा कररुहपरामरि ७५
 सण सण्डिज्जदि वीणा । इमाथा अदराओ कुसुमसमसाथो विअ महुअरिओ
 अदिमहुर परीदाओ गणिआदारिआओ णच्चिअन्ति णट्ठअ पडीअन्ति ससिद्दा
 रअ । ओवागग्गदा गवरखमु वाद गेणन्त सलिलगग्गीओ । आदिमदु भोदी । ७८

open] half read on the gaming table Here again [is] this
 gaming table furnished with peculiar [suādhina or, easy
 to move] jewelled chessmen [or Songatis] And here are
 further, wandering about here and there courtezans and old
 parasites experts in [bringing about] love unions and lov-
 quarrels, with painting boards besmeared with various colours
 in [their] fore parts of the hands

Direct [me] on, lady

Ceti —Come come on Sir ! May the noble one enter this
 fourth quadrangle

Vidūsaka —(Entering and beholding) Ha ! Ha Oh Here
 too, in the fourth quadrangle are sounding deeply like clouds
 the drums struck by the hands of young women the striking
 of musical instruments made of bell metal are falling [quickly]
 like the stars from the sky, with [their] merit [entitling them
 to stay there] exhausted, the bamboo-flute is being played upon
 sweetly, like the humming of bees. Here is further being played
 upon by the touch of the nails, a lute placed on the lap, like a

[आश्चर्यं भो इहापि चतुर्थे प्रकोष्ठे युवतिरस्ताहिता जलधरा इव गम्भीर नदन्ति
 मृदङ्गा, क्षीणपुण्या इव गमनात्तारका निपतन्ति काम्यनाला मधुकरविह्वलमिव मधुरं
 ८१ वायने वस । इयमपरेष्व्याप्रणयकुपितमामिनीवाङ्गारोपिता कररुहपरानशन मार्यते वीणा ।
 इमा अपरा कुसुमरममत्ता इव मधुकर्योऽग्निधुरं प्रगीता गणितगणिका नर्त्यन्ते नाट्य
 पाठयन्ते सद्यद्गाम् । अपकलित्वा गन्धेषु वात यदग्नि मल्लिगर्मयं । आशितु भवती ।]

८२ चेटी—एदु एदु अज्जो । इमं पञ्चमं पओट्टु पविसदु अज्जो । [एत्वे-
 त्वायं । इम पञ्चम प्रकोष्ठं पविशत्वारं ।]

विदूषक—(पविश्य द्वा च) ही ही भो इथा वि पञ्चमे पओट्टे अजं
 ८३ दल्लिङ्गणलोहुम्यादगभरो आहरद उअचिदे हिङ्गुतहगन्धो । विविहसुरहिधूम-
 गरोहि णिच्च सताविज्जमाणं णीससदि विअ मझणम टुवारमुडेहिं । अविअं
 उसुसावेदि म साहिज्जमाणवहुविहमदत्तभोजणगन्धो । अअ अवरो पढच्चर
 ८४ विअ पोडि धोअदि रूपिदारओ । बहुविहाहारविआर उअसाहेदि सुवमारो ।
 बज्जन्ति मोदथा पच्चन्ति अपूवआ । (आ रगनम) अवि दाणि इह वड्डिअं
 भुअस ति पादेदअ रहिससम् । (अन्यतोऽल्लोक्य) इदो गन्धच्चच्छरगणेहि
 ८५ विअ विविहालकारसोहिदेहि गणिआजणेहि चन्धुलेहि अ जं सच्च सग्गीअदि
 एद मेहम् । भो के तुम्हे वन्धुला णाम । [आश्चर्यं भो इहापि पञ्चमे प्रकोष्ठेऽय

loving lady angry owing to jealous love Here are further
 courtesan girls who have sung very sweetly like female bees
 intoxicated with [drinking] the juice of flowers, [and] who are
 being made to dance [and] taught acting full of the Śrngāra
 [love] sentiment [Here] are jars (full of water, hanging at
 the windows upside down receiving the breeze

Direct [me] on, lady

Ceti —Come, come on Sir ! May the noble one enter this
 fifth quadrangle

Vidūśaka —(Entering and seeing) Ha Ha ! Oh ! Here too,
 in the fifth quadrangle, this odour of Hingu and oil causing the
 production of temptation in poor people, is pervading, gathering
 in volume The kitchen, being constantly heated up [also,
 tormented] is as though sighing by mouths in the form of
 docs from which is streaming out fragrant smoke of various
 kinds. The odour of the stables for dinner, of various kinds,
 that are being prepared is exciting me very much Here is
 further a butcher boy washing off the entrails of a beast

द्विजजनलोभोत्पादनकर आहृत्युपचितो हिङ्गुतेलगन्ध । विविधसुरभिधूमोद्गारैर्नित्य
 सनाप्यमानं निःश्वमितीव महानस द्वारमुखै । अधिकमुत्सुक्यायने मा साध्यमानबहु १६
 विधभक्ष्यभोजनगद्य । अयमपर पटच्चरमिव हतपरदूरपोरि धावति रूपिशरक ।
 बहुविधाहारविकारमुपसाध्यनि सुपक्कार । बध्यन्ते मोक्षा पश्यन्तःपूपका । अपी
 तानीमिह कुर्वित मुहुश्च इति पात्रोत्क लप्स्ये । इह गणधर्वाप्सरोमणौत्त विविधाऋतार १७
 शोभितैर्गीर्णराजनरुधैश्च यत्सत्य स्वर्गायत एतत् गेहम् । भो के द्यूय बंधुला नाम ।]

बन्धुला — वयं खलु

परगृहललिता परान्नपुष्टा परपुरुषेर्जनिता पराङ्गनासु ।

परधननिरता गुणत्ववाच्या गजकलभा इव बन्धुला ललाम् ॥ २८ ॥

विदूषक — आदिसदु भोदी । [आदिसनु भवती ।]

चेटी—एदु एदु अज्जो । इम छट्ट पभोट्टु पविसदु अज्जा । [एत्वेत्वार्य ।

इम पप प्रकोष्ठ प्रविशत्वाय ।]

विदूषक — (प्रविश्यावलोक्य च) ही ही भ इवा वि उट्टे पआट्टु अमु
 दाव सुवण्णरअणाण कम्मत्तोरणाइ णीलरअणविणिक्खित्ताइ इन्दाउहट्टाण विअ

slaughtered like a fattened piece of cloth The cook is preparing
 various kinds of eatables—Modakas are being formed up,
 Apupas are being fried Could I [or how I hope I should] now
 be getting water for [washing] the feet [(followed by the request)
 with [the words] Eat [or enjoy] the rich [or, seasoned]
 food To speak the truth this house is as though transformed
 into [it acts like] heaven here with crowds of courtezans
 adorned with various ornaments and bastards like the assem-
 blage of Gandharvas and Apsarasas Oh, who [are] you
 Bandhulas for the matter of that ?

Bastards —We indeed

sporting at other [peoples] houses nourished on food of
 others begotten by other men on others wives attached to the
 wealth of others and not to be spoken about in [the matter of]
 qualities Bandhulas, play about like the young ones of an
 elephant (28)

Vidūsaka —Direct [me] on lady

Ceti —Come, come on Sir ! May the noble one enter this
 sixth quadrangle

Vidūsaka —(Entering and beholding) Ha ! Ha ! Oh ! Here
 too in the sixth quadrangle these artificial arches of jewels and

- ६ दुरिसुभ्रन्ति । वेदुरिअमात्तिअपवालअपुष्करअदन्दणीलककेतरअपमराअमरगअ-
 ७ /पहुदिआइ रअणवेससाइ अण्णोण्ण विच रेन्ति सिप्पिणो । वञ्जन्ति जादरूवेहिं
 माणिकाइ । षडिज्जन्ति सवण्णालकारा । रत्तसुत्तेण ग र्थाअन्ति मोत्तिआभरणाइ ।
 ८ षसीअन्ति धीर वेदुगिअइ । छेदीअन्ति सहुआ । साणिज्जन्ति पवालआ ।
 सुअविअन्ति ओह्ठिदिक्कुमपत्थरा । सालीअदि सहुज्जअम् । विस्साणीअदि
 चन्दणरसो । सजोईअन्ति गन्धजत्तोओ । दीअदि गणिआकामुफाण सक्कूपूर
 ९ तम्बोलम् । अवराइ अदि सक्कडवसअम् । पअड्ढिहासो । पिवीअदि अ अणवरअं
 ससिकारं महरा । इम चेहा इमा चेडिआओ इमे अवरे अषयीदिद्वुत्तइरविता
 मण्णसा आसवकरअपीदमदिरेहिं गणिआजणहि मे मुक्का ते पिअन्ति । आदि-
 १० सहु मोदी । [आअर्यं भो इहापि षठे प्रफायेऽमूनि तावत्सुवणरत्नाना कर्मतेरणानि
 नीलरत्नविनिश्चितानी द्रायुधस्थानमिव दर्शयन्ति । वैदूर्यमोक्तिरूपवाल कृष्ण्यरागेन्द्रनी
 लरक्केतरारूपमरागमरकतमभृनीनत्नविज्ञेयानन्योन्य निचारयन्ति शिल्पिन । बध्यते
 ११ जातरूपेर्माणिक्यानि । षट्यन्ते सुवर्णालकारा । रक्तसूत्रेण ग्रथयन्ते मोक्तिकाभरणानि ।
 घृष्यन्ते धीर वैदूयाणि । उष्यन्ते शहा । शाणघृष्यन्ते प्रवालरा । शाष्यन्त आर्द्र
 कडुमप्रस्तारा । सार्यते कस्तुरिमा । विशेषेण घृष्यते चन्दनरस । सयोज्यन्ते गन्धयु
 १२ क्य । दीर्यते गणिआकामुफाना सक्कूपूर ताम्बूलम् । अवलोकयते सक्कटाक्षम् । प्रव
 र्त्तते हास' । पीयते चानवरत सक्षित्कार गरिा । इमे चेग इमाश्चेटिका इमे अपरेऽ

gold, inlaid with blue sapphires display as though a place [full] of rain bows Goldsmiths are mutually consulting about particular [or excellent] jewels, such as lapis lazuli pearls corals Pusparaga blue sapphires Karketaraka rubies, emeralds etc Rubies are being set in gold gold ornaments are being fashioned out pearl-ornaments are being strung with red-threads, the Vaiduryas are being patiently polished, conches are being split up, the corals are being polished on whetting stones Masses of wet saffron are being dried up, Kasturikā [musk] is being sifted the sandal juice is being particularly drawn combinations of scents are being put together Tambala [Betel nut roll] with camphor is being offered to the gallants and courtezans Side glances are in vogue, laughter is proceeding wine is being constantly drunk, with the Sit [noise, showing satisfaction]. [Here] are drinking [wine] these Cetas, these Cetikās, these other men

वधीरितपुत्रदारविद्या मनुष्या आसवकरकापीतमदिरैर्गणिकाजनैर्ये मुकास्ते पिबन्ति ।
आशितु भवती ।] २५

चेटी—एड एड अज्जो । इम सत्तम पओट्टु पदिसडु अज्जो ।

[एत्वेत्वार्य । इम सत्तम प्रकोष्ठ प्रविशत्वार्य ।]

विदूषक—(प्रविश्यात्लोक्य च) ही ही भो इधो वि सत्तमे पओट्टे २७

सुसिलिट्टुविहङ्गशब्दं सुहणिसण्णाइ अण्णोण्णचुम्बणपराइ सुह अण्णभवन्ति पारा-
वदमिहुण इ । दहिभत्तपरिद्रोदो वम्हणो विअ सत्त पट्टदि पञ्जरमुओ । इअ अवरा
समाणणालद्धपसरा विअ घरदार्ता अधिअ कुरुकुराअदि मदनसारिआ । अणे ३०

अफलरसात्सादपहुङ्गकण्ठा कुम्भदापी विअ कूअदि परपुट्टु । आलम्बिदा
णागदन्तेसु पञ्जरपरम्पराओ । जोधाअन्ति लावमा । आलवीअन्नि कविञ्जला ।
पेसीअन्ति पञ्जरकवोदा । इदो तदो विविहमणि चित्तलिदो विअ अअ सहरिस ३३

णञ्चन्तो गविकिरणसत्त पम्पुसत्तवेहि विधुवदि विअ पासाद् घरमारो । (अय
तोऽवल्लोस्य) इदो पिण्डाकिदा विअ चन्दप दा पद्गदि सिक्कन्ता विअ कामि
ण्णि पच्छादो परिष्ममन्ति राअहसमिहुणा । एदो अवरो वडूमहल्लका विअ इदो ३६

तदो सचरन्ति घरसारसा । ही ही भा पसारणअ किद् गाणआर णाणापक्खि
समूहेहिं । अ सच्च चरु णन्दण्ण विअ मे गणिआचर पडिभासदि । आदि
सट्टु भोदी । [आश्चर्यं भो इहापि सत्तम प्रकोष्ठे मुष्णिविहङ्गवादीसुरानियण्णान्य-यो ३९

न्यचुम्बनपराणि सुखमनुभवति पारावतमिथुनानि । दधिभक्तपूरितोऽरो जाल्पण इव सूक्त

who have paid no attention to {their} sons wives and riches,
and who are left alone by courtezans after having drunk wine
from wine cups

Direct {me} on lady

Ceti.—Come come on Sir ! May the noble one enter this
seventh quadrangle

Vidūśaka—(Entering and bel old ng) Ha ! Ha ! Oh ! Here
too in the seventh quadrangle are enjoying happiness, pairs of
pigeons resting comfortably in the well situated dove cot,
{and} intent on kissing each other The parrot in the cage with
{his} belly filled with rice mixed with curds is reposing nice
w rds like a Brāhmana a Vedic hymn Here {is} further a
Madanaśrīā chirping a lot like a house maid who has gained
importance owing to regard {shown to her} The cuckoo with
her throat greatly at ease {or, delighted} owing to {her} having
tasted the juice of many fruits is cooing like a procuress Rows

पद्मि पञ्जरशुक । इयमपरा समानजालध्रुवसरेर गृत्वा त्रिभुजुडुपुत्रने मदन-

४२ सारिका । अनेककल्लसाम्बाप्रहृष्टकण्ठा कुम्भतीव रूजति परपुग । आलम्बिता
नाम तपु पञ्जरपरम्परा । योध्यन्ते लावका । आलप्यते कपिञ्जला । प्रेष्यन्ते
पञ्जरफोना । इतस्मिन्ना विविधमणिचित्रिन इवाप सस्यै नृयराविभिर्यसतस पयो

४५ पञ्जरविधुवृत्ति प्राप्ता गृत्मधूर । इत द्विडीकृता इव चन्द्रपासा पश्मति शिक्षमा
णानीव कामिनीना पश्चात्परिभ्रमति राजहसमिथुनानि । एतेऽपरे वृद्धमदहृका इव
इतस्तत्र रचयति गृहसारमा । आश्चर्यं भो प्रसारण कृत गणिकया नानागनिसमूहै ।

४८ यन्मन्य खलु नन्दनमनमिव मे गणिकगृह प्रतिभासन । आशितु भवती ।]

चेटी—शु एतु अज्जो । इम अहम पञ्जेठ पनिसडु अज्जो । [एते
त्वार्थ । यममण्य प्रकीष्ट प्रदिशत्वार्थ ।]

५१ विदूषक—(प्रविद्यावलोक्य च) भेदि को एसो पञ्जपाञ्जरअपाउदी
अधिभद्र अञ्जम्भुदपुणरुत्तालकारालकिदो अह्वभङ्गेहि परिमसलन्तो इदो तदो
परिम्भमदि । [भवति क एष पञ्जपाञ्जरप्रभुदोऽधिकतरमन्यद्भुतपुनरुत्तालकारालकृतोऽ-

५२ ह्वभङ्ग परिस्सलभिनस्तत पञ्जिमति ।]

of cages are hanging down from the pegs. The Lavakas [quails] are being made to fight, Kapiñjalas are being made to talk, the cage pigeons are being despatched [on errands] [Here] a domestic peacock, as though variegated with various jewels, [and] dancing with joy, is as though fanning with the flap-pings of [his] plumage, the mansion greatly heated with the rays of the sun (*Looking in another direction*) Here are pairs of royal swans as though the moon's rays rolled up together, wandering about behind the charming ladies, as though learning the gait! Here are further moving about here and there, domestic Sarasas like old eunuchs Ha Ha! Oh! An exhibition is [as though] arranged by the courtesan, with the collection of various birds! To tell the truth, the courtesan's mansion appears indeed to me like the Nandana garden!

Direct [me] on lady

Cetī—Come, come on Sir! May the noble one enter this eighth quadrangle

Vidūṣaka—(*Entering and beholding*) Lady, who is this one wandering about here and there stumbling, giving various twists to [his] body, wrapped up in a silken cloak [and] decked with densely packed plethora of exceedingly wonderful ornaments?

चर्टी—अज्ज एसो अज्जआए भादा भोदि । [आय एय आर्याया भ्राता भवान् ।]

विद्रूपक—इत्तिअ तवच्चरण कट्टय वसन्नसणाए भादा भादि । अधवा ५७
मा दाव नइ वि एसा उज्जला सिणिद्धो अ सुअन्धो च ।

तह वि मसाणयीधीए जा,ा विच चम्पअरुरत्ता अर्णाहिगमणीआ
लाअस्स ॥ २९ ॥

(अन्यथाऽवलोक्य) भादि एसा ण्ण का कल्पावाग्अपाउदा उवाणहजुअलाणि
विमत्ततेल्ल चिक्रणेहि पाइहे उच्चासण उअविडा चिट्ठिदि । [वियत्तपभरण कृत्वा
वसन्तसेनाया भ्राता भवति अथवा]

मा तावचयप्येअ उज्ज्वल इध्वअ सुगंधअ ।

तथाप इमज्ञानवीथ्या जान इव चम्पकव्याऽनभिगमनीया लोमस्य ॥

भवति एसा पुन का पुण्यप्रावारकप्रावतापानयुगलनिष्ठित्तैलचिक्रणाम्या पाणाम्यामुक्त्वा
सन उपविश निश्चिन्ते ।]

चर्टी—अज्ज एसो कल्ल अम्हाण अज्जआए अत्तिआ । [आर्य एसा स्वत्वम्मा
कमार्याण माना ।]

विद्रूपक—अहा स कवट्टुडाइणीए पाइवित्थारे । ता णि एद् पवसिअ
महाद्व विअ ट प्रारसाहा इह घरे णाम्मिदा । [अहो अस्या कप कट्टाम्भ्या
उदरवित्थार । नकिमेना प्रवेश्य महोत्सविव द्वारदोभा इह ग्हे निर्मिता ।]

Ceti: —Sir this one is the brother to Madam

Vidusaka —After practising how much penance has [this one] become a brother to Vasantasena? Or rather

Not so Even though he [is] gorgeous and loving [also charming] and scented all over still like a Campaka tree growing on the cemetery path [he is] not fit to be mixed with by the people (29)

(Looking in another direction) Lady who again is this [lady] sitting on a raised seat wrapped in a flower-cloak with her feet reasv with oil encased in a pair of shoes?

Ceti: —Sir this [one is] indeed our Madam's mother

Vidūṣaka —Oh the expanse of the belly of this two-penny female goblin Well is it that the attractive door [lit beauty of the door] for the house here, was constructed after having [first] put her inside like [the idol of] Mahādeva

चेटी—हृदास मा एव उवहस अम्हाण अत्तिअम् । एसा वसु चाउ-
त्थिएण पीढीअदि । [हताश भैरुपहसाम्भार मानम् । एसा खलु चातुयिक्कि
१५ पीढयते ।]

विदूषक—(सपरिहासम्) भअन चाउत्थिएण एदिणा उवआरेण म पि
बम्हण आलोएहि । [भगवत्त्वात्तुर्थिण एतेनापकारेण मामपि नाक्षणमवलोकय ।]

चेटी—हृदास मरिस्ससि । [हताश मरिष्यसि ।]

विदूषक—(सपरिहासम्) दासीए धाए व इदिओ शूणपीणजठरो मुदो
ज्जेव ।

सीधुसुरासवमत्तिआ एआवत्थ मदा हि अत्तिआ ।

जइ मरइ एत्थ अत्तिआ भोदि । सत्थालसहस्सपज्जत्तिआ ॥३०॥

भोदि किं तुम्हाण जाणवत्ता वहन्ति ।

[तस्या पुनि वस्मीदृशं शूणपीणजठरो मृत एव ।

सीधुसुरासवमत्ता एतावन्वस्था गता हि माना ।

यदि म्रियतेऽत्र माता भवति शूणालसहस्रपयामा ॥

भवति किं युष्माकं यानयानाणि वहन्ति ।]

चेटी—अज्ज णहि णहि । [आर्यं नहि नहि ।]

विदूषक—किं वा एत्थ पुच्छीअदि । तुम्हाण वसु वेम्मणिम्मलजले
मअणसमुदे त्थणणिअम्बज्जहणा ज्जेव जाणवत्ता मणहरणा । एव वसन्तसेणाए

Ceti.—Wretch jeer not in this way at our Mother. She is indeed harassed by the quartan (fever).

Vidusaka.—(Jokingly) Divine quartan (fever) Look upon me too a Brāhman with this favour!

Ceti.—Wretch you would [surely] die [in that case]

Vidusaka.—(Jokingly) Daughter of a whore. Better that such a one with a bloated fattened belly is indeed dead!

For Mother has come to such a state damped [lit intoxicated] with wines liquors and spirits. If now Mother dies she would be [more than] sufficient for a thousand jacksis! (30)

Lady are there sailing boats of yours plying [for trade]?

Ceti.—Sir no no.

Vidūsaka.—Or why should [a question] be asked [at all] in this matter? In your case indeed [there are] breasts hips and buttocks themselves the attractive sailing vessels in the sea of Madana with clear waters in the form of love! Having thus

बहुवृत्तं अहृषभोऽह भवणं पंचिस्रजं ज सच्च जाणामि एकत्वं विअ तिविदुअं ९
 दिव्य । पससिदुं गत्यि मे वाअविइयो । कि दाव गणिआधरो अहवा कुबेर-
 भवणपचिच्छेदो सि । कहिं तुन्हाण, अज्जभा । [किं वा न पृच्छयते । सुष्पाक
 सल्लु प्रेमनिर्मलजले मदनसमुद्रे सततनितम्बनूपुत्रान्धेव धानपानाणि मनोहराणि । एव १२
 वसन्तसेनाया बहुवृत्तान्तमप्यभेद्य भवद प्रेक्ष्य यत्तत्रय जायामि एकसुधमिव विवि-
 ह्य दृश्यम् । प्रससितु भास्ति मे वाग्विभवः । एक तावद्गिरिकान्धुम् अथवा कुबेरमदन-
 पच्छिन्द इति । कुन सुष्पाकमार्या ।] १५

चेटी—अज्ज एसा रुक्खवा डेआए चिइदि । ता पविससु अज्जो । [आर्य
 एवा वृक्षवाटिकाया गच्छति । तत्प्रविशत्वार्यम् ।]

विदुवक्क -- (पविस्रजं दृष्ट्वा च) ही ही भो इहो रुक्खवाडिआए १०
 ससिसरीअदा । चउरिदि कुमुभयथासा रोविदा भणेअवाडवा । गिरन्तरपादवत्तल-
 णिमिदा जवदिजहणप्पमाणा पट्टदोत्ता । सुवण्णज्जुधिआसिहासिआभाउरुमसि-
 आणोमारिआकुरवभाअदिमोचअप्पहुदिकसुमेहि सअ गिवदिदेहि ज सच्चं ११
 टहकरोदि विअ पन्दणवणम्म ससिसरीअदुव् । (अन्यतोऽन्तरवत्) इदो ज
 उदअन्तसूरमप्यहेहिं कमलरत्नोप्यहेहिं सदाअदि विअ दोहिआ । अवि अ

beheld Vasantasana's mansion with [its] eight quadrangles
 and multifarious activities, I feel, to speak the truth, as though
 the world of Indra has been seen [by me] staying in one place !
 There is no power of speech in me to praise it [adequately] !
 —[Is it] again a courtesan's house or a portion of Kubera's
 mansion ? Where [is] your Madam ?

Ceti: —Sur, Here is she in the grove of trees So may the
 noble one enter

Vidūsaka -- (Entering and seeing) Ha ! Ha ! Oh ! Oh, the
 loveliness of the grove of trees ! Many trees [are here] planted,
 putting forth plenty of flowers in a fine manner a silken swing
 of the measure of a woman's hips created underneath trees
 [growing] without any interval [between them], with flowers
 fallen down of their own accord, such as Suvarna, Yuthikā,
 Sopalika Malati, Mālīkā Navamalīkā, Kurabaka, Atamuktaka,
 [the grove of plants] to tell the truth looks down upon [it
 makes insignificant] the loveliness of the Nandana garden
 (Looking in another direction) And the tank [or artificial lake]
 looks like the twilight on account of the white lotuses and red
 lotuses, with [their] lustre resembling that of the rising sun,
 And further,

एसो असोअवुच्छो णअणिगंमकुसुमपल्लवो मादि ।

सुभटो व्य समरमज्जे घणलोहितपङ्कचाञ्चिको ॥ ३१ ॥

भोटु । ता कहिं तुम्हाण अज्जा । [आभर्य भो यहो पृथग्वाग्निनाया सर्श्रुता ।

अच्छरीतिरुसुमप्रस्तारा गोपितानेरुपलपा निरन्तरापवलनिर्मिता युवनिजघनप्रमाण

३ पट्टोला सुवणसूधिशिशैफालिसाभालनीमलिनानवमलिनानुवकातिमुक्तप्रभृतिकुसुमे
स्वय निपतितय सत्य लघुसरोर्वीर व नवनस्य सर्श्रुताम् । इतश्च उदयत्सूर्यसम्पभे
कमलरक्तोत्पल मध्यावते इव विविंसा । अपि च

६ एषोऽशीरुक्षो नवनिर्मकुसुमपल्लवो भानि ।

सुभट इव समरमध्य घनलोहितपङ्कचाञ्चुक ॥

भक्तु । तस्मिन् शुष्मारुमार्या ।]

८ चेटी—अज्ज ओणामहिं द्विदिम् । पेत्तव अज्जजम् । [आर्यं अवनमय
दधिम् । पदयार्याम् ।]

विदूषक—(वृथा उपसृत्य) सोत्यि भोदीए । [स्वस्ति भवत्य ।]

१२ वसन्तसेना—(सस्कृतमाश्रित्य) अये मैत्रेय । (गथाय) स्वागतम् ।
इदमासनम् । अत्रोपविश्यताम् ।

विदूषक—उपविसदु भोदी । [उपनिगत भवती ।] (उभावगुविशत)

१५ वसन्तसेना—अपि कुशल सार्यवाहपुत्रस्य ।

विदूषक—भोदि कुशलम् । [भवति कुशलम् ।]

वसन्तसेना—आर्यं मैत्रेय अपीदानीं

This Asoka tree with the flowers and shoots rising up afresh, appears like a brave soldier in the thick of battle besmearing [his] body with mud in the form of clogged blood (31)

Let it be So where [is] your Madam ?

Ceti—Sir, bring [your] eyes down See Madam

Vidūṣaka—(Seeing, approaching) Welfare to your ladyship !

Vasantasenā—(Resorting to Sanskrit) Oh ! [It is]

Maitreya (Getting up) Welcome ! Here [is] a seat pray
be seated here

Vidūṣaka—Do you sit down

[Both sit down

Vasantasenā—Is it all right with the son of the big
merchant ?

Vidūṣaka—All right, Madam

Vasantasenā—Noble Maitreya are now

गुणप्रवालं चित्तप्रशासनं विश्रम्भमूलं महनीयपुष्पम् ।

तं साधुवृक्षं स्वगुणैः फलाटचं सुदृष्टिहङ्गमं सुखमाश्रयन्ति ॥३२॥
विदूषकः—(स्वगतम्) सुदु उदरनिर्दं दुदृष्टिलासिणीए । (प्रकाशम्)

अथ इं । { मृग्यलीसित दुदृष्टिलासिन्या । अथ किम् । }

वसन्तसेना—अये किमागमनप्रयोजनम् ।

विदूषकः—सुणाडु भोदी । तत्तमवं चारुदत्तो ससि अउगलि कदुअ
भोदि विण्णवेदि । [सुणोतु भवती । तत्रभवत्तथाहदत्त सीनेअलि कृत्वा भवती
विज्ञापयति ।]

वसन्तसेना—(अलि वद्धा) किमाज्ञापयति ।

विदूषकः—एए तं सुवण्णभण्डअं दिग्गम्भादो अत्तणकेरकेत्ति कदुअ
जुदे हारिदम् । सो अ सहिओ राजदत्तेशारी ण जाणिअदि कहिं मदो ति । १
[मया तत्सुवर्णभण्ड विभ्रम्भयात्भीषमिति कृत्वा यूते हारितम् । स च समिको राज-
वर्ताहापि न ज्ञापते कुत्र मत इति ।]

चेटी—अज्जा दिङ्गिआ वडुसि । अज्जा जुदिअरो संवुत्तो । [आरं १२
दिष्ट्या वर्षसे । आर्यो दूतकरः संवृत् ।]

the birds [in the form] of friends, resorting comfortably to
that tree [in the form] of the good man, having shoots [in the
form] of qualities, big branches [in the form] of modesty, root
[in the form] of confidence, flowers [in the form] of fame,
[and] rich in fruits owing to his own virtues ? (32)

Vidūṣaka —(To himself) Well noticed { or, a shrewd
remark } by the cunning { i.e. wicked } courtesan ¹ (Aloud) Oh, yes.

Vasantasena —Oh, what [is the] reason for [your] visit
[or, arrival] ?

Vidūṣaka —Listen, Lady. The venerable Ārādatta folding
[his] hands on [his] head requests your ladyship—

Vasantasena —[Folding her hands] What does he command ?

Vidūṣaka —That bunch of gold ornaments was gambled
away freely by me at play, thinking (kṛtvā) that it belonged to
me and no one knows [i.e. it is not known] where that Sabbhika
going on the king's errand has gone.

Ceti :—Madam, congratulations to you ! The noble one
has become a gambler !

वसन्तसेना—(स्वगतम्) कथम् । चोरेण अवहिर्दं पि सोण्डीरदाए
१५ जदे हारिदं ति भणादि । अदो जेव कामीभदि । [कथम् । चोरेणापद्धतमपि
शौण्डीरदाए धूने हारिदिमिति भणति । अत एव काम्यते ।]

विदूषक—ता तस्स कारणादो गेण्हदु भोदी इम रअणावलिम् ।
१८ [तत्तस्य कारणाद्गृह्णातु भवतीमा रत्नावलीम् ।]

वसन्तसेना—(आत्मगतम्) किं दसेमि त अलकारअम् । (सिचिन्त्य)
अववा ण दाव । [किं दर्शयामि तमलकारम् । . अथवा न तावत् ।]

१९ विदूषक—किं टाव ण गेण्हदि भोदी एद रअणावलिम् । [किं तावच
गृह्णाति भवत्येता रत्नावलीम् ।]

वसन्तसेना—(विहम्य सरसीगुण पश्यन्ती) मित्तेअ कथं ण गेण्हस्सं
२० रअणावलिम् । (इति गृहीत्वा पार्श्वं स्थापयति । स्वगतम्) कथं श्रीणकुसुमादो वि

सहआरपादवादो मअरन्दविन्दओ गिवडन्ति । (प्रकाशम्) अज्ज विण्णवेहि त
जूदिअर मम वअणेण अज्जचारुदत्तम्—अह पि पदासे अज्ज पेक्खिदु आज-

२७ च्छामि ति । [भोत्रेय इथ न गृहीण्यामि रत्नावलीम् । कथं हीनकुसुमादपि सहकार-
पादपा मकरन्दविन्दवा निपतन्ति । आर्यं विशापयत सूत्रकर मम वचनेनार्यचारुदत्तम्
—अहमपि प्रणोय आर्यं प्रेक्षितुमावच्छामि इति ।]

Vasantasenā—(To herself) What? He says owing to [his] proud nature [that it was] gambled away at play, although carried off by a thief? [It is] for this very reason that he is loved [by me]!

Vidūṣaka—So, on account of [that is, as a substitute for] that let your ladyship take this jewel-necklace

Vasantasenā—(To herself) Shall I show him those ornaments? (Thinking) Or rather, not yet

Vidūṣaka—What then, is not your ladyship taking this jewel necklace?

Vasantasenā—(Laughing, looking to the face of her companion) Maitreya, how shall [or, could] I not take the jewel-necklace? (Taking it puts it by her side, to herself) What? Drops of honey do fall from a mango tree, even though bereft of blossoms! (Aloud) Sir, respectfully submit in my name to that gambler, the noble Cārudatta—'I too shall be coming to visit the noble one in the evening'

विदूषक—(स्वगतम्) किं अण्ण तहि मडुभ गेण्हिहस्तदि । (प्रकाशम्) ३०
 भोदि भणामि—(स्वगतम्) णिअत्तीअडु इमादो गणिआपमद्दादो ति । [किम-
 न्यत्तत्र गत्वा गृहीष्यति । भवति भणामि— निर्वर्ततामस्माद्गणिकामसङ्गात् इति ।]

(इति निष्क्रान्तः) ३३

वसन्तसेना—हञ्जे गेण्ह एद अलकारअम्, चारुदत्त अहिरमिडु गच्छम्ह ।

[चेदि गृहाणैतमलमारम् । चारुदत्तमभिरन्तु गच्छाम ।]

चेटी—अज्जए पेक्ख पेक्ख । उण्णमदि अकालदुडिणम् । [आर्ये पद्य ३६
 पद्य । उन्नमत्यकालदुर्दिनम् ।]

वसन्तसेना—

उदयन्तु नाम मेघा भद्रतु निशा चर्पमविरतं पततु ।

गणयामि नेा सर्वं दयिताभिमुत्तेन हृदयेन ॥ ३३ ॥

हञ्जे हार गेण्हअ लहु आअच्छ । [चेदि हार गृहीत्वा शीघ्रमागच्छ ।]

(इति निष्क्रान्ता सर्वे)

इति मदनिकाशाशिलको नाम चतुर्थाऽङ्कः ॥

३

Vidūṣaka —(*To himself*) What else would she be taking on going there? (*Aloud*) Madam, I shall tell [him]—(*To himself*)
 ' Desist from this association with a courtesan ' [*Exit*

Vasantasenū —Ceti, take these ornaments Let us go to Carudatta to sport [*with him*]

Ceti: —Madam, see, see An untimely rainy [or, cloudy] day [or, storm] is threatening [*lit rising up*]

Vasantasenū —

Let the clouds indeed rise up [or, gather], let it be night, let there fall a shower of rain continuously—all [this], verily, I count not, with [my] heart facing towards [that is, intensely longing to meet my] beloved ' (33)

Ceti, come quickly bringing a garland [with you]

[*Exeunt Omnes*

Here ends the Fourth Act called

' Madanūkā-Sarvilāka ' [*Madanūkā and Sarvilāka*]

पञ्चमोऽङ्कः ।

(ततः प्रविशत्यात्मनस्थः सोत्कण्ठभारुदत्तः)

चारुदत्त -- (ऊर्ध्वमवलोक्य) उन्नमत्यङ्गालदुर्दिनम् । यदेतत्
आलोकितं गृहशिखाण्डाभिरुत्कलापै-
र्हसैर्यियासुभिरपाकृतमुन्मनस्कैः ॥
आकालिकं सपदि दुर्दिनमन्तरिक्ष-
मुत्कण्ठितस्य हृदयं च समं क्षणञ्चि ॥ १ ॥

अपि च

मेघो जलार्द्रमहिषोदरभृङ्गनीलो
विद्युत्प्रभारचितपीतपटोत्तरीयः ।
आभाति संदतत्रलाकगृहीतशङ्खः
ख केशवाङ्पर इराक्रमितुं प्रवृत्तः ॥ २ ॥

अपि च

ACT V

(Then enter Carudatta, sitting on a seat and love-sick)

Cārudatta — (Looking upwards) An untimely cloudy day [or, storm] is threatening [lit rising up]¹ In that, this

untimely storm, looked at by the domestic peacocks with uplifted plumage [and] shunned by swans distressed in mind and about to move to [the Mānasa lake] is blocking up, in an instant, the sky and at the same time (samam) the heart of a love-sick person¹ (1)

And further,

The cloud, dark coloured like the belly of a buffalo wet with water or a bee, with a yellow silken upper garment constituted by the lightning flash [also, like the lightning flash], [and] holding conches in the form of [also, like] cranes forming a row, looks like another [or, second] Vṛṣṇu ready to traverse the sky¹ (2)

And further,

केशवगात्रदयामः कुटिलव्रजाकावलीरचितशङ्खः ।

विद्युद्गणकौशेयश्चक्रधर इयोज्जतो मेघ ॥ ३ ॥

पता निपिकरजतद्रवसंनिकाशा

धारा जवेन पतिता जलदादरेभ्यः ।

विद्युत्प्रदीपशिखया क्षणनष्टदृशा-

दिञ्जन्ना इवाम्बरपटस्य दशा पतन्ति ॥ ४ ॥

संसक्तैरिव चक्रवाकमिथुनेर्हंसैः प्रङ्गीनरिप ५५

व्याविद्धैरिव मीनचक्रमकरैर्हर्म्यैरिव प्रोच्छिद्रुतैः ।

तैस्तैराकृतिविस्तरेनुगतैर्मघ समभ्युन्नतै

पत्रच्छेद्यमिवेह भाति गगन विभ्लेषितैर्वायुना ॥ ५ ॥

एतत्तद्भृतराष्ट्रवक्त्रसदृशं मेघान्धकार नभो

हृष्टो गर्जति चातिदृषितबलो दुर्योधनो वा शिखी ।

Darkish like the body of Visnu, with conches constituted of a crooked row of female cranes, with the silken garment in the form of streaks of lightning, has risen up a cloud like the discuss buster [Visnu] ! (3)

Here these showers, resembling molten silver poured out, fallen with [great] velocity from the inside [lit bellies] of the clouds, are dropping down, like the cut off fringes of the cloth in the form of the sky, seen and lost to sight in a moment owing to the flame of the lamp in the form of lightning ! (4)

As though with the Cakravāka pairs in close contact, as though with swans flying up, as though with crowds of fishes and alligators tossed about, as though with mansions very lofty—by clouds assuming [such] various extensive forms, rising up high and split up by the wind appears the sky here as though variegated with ornamental paintings (5)

Here [is] the sky darkened by the clouds, resembling the face of Dhrtarāstra the peacock full of joy is crying aloud, possessing strength backed by great pride like Duryodhana possessing a very proud army, the Kokila has stopped producing notes like Yudhisthira defeated [or, conquered] at

अक्षयूतजिता युधिष्ठिर इमो ध्वानं गतः कोकिलो

हस्तः समति पाण्डया इव वनादज्ञातचर्या गताः ॥ ६ ॥

(विचिन्त्य) चिर खलु कालो मेत्रेयस्य वमन्नसेनायाः सकाशं गतस्य । नाद्यापि अ गच्छति ।

३ (प्रविश्य) विद्वूषक —अहो गणिआए लोभो अदक्खिण्णदा अ जदो ण कथा वि किदा अण्णा । अणेकहा सिणेहाणुसारं भणिअ किं पि एअमेअ गहिदा रअणाअली । एत्तिआए कहीए ण तए अहं भणिदो—अज्जमित्तेअ बीसमीअहु ।

४ महत्वेण पाणाअ पि विविअ गच्छीअहु त्ति । ता मा दाव दासीए धीआए गणि आए सुह पि पेम्मिअस्सम । (सनिर्वैशम्) सुहु अर बुच्चदि—अकन्दसमुत्थिता पटमिणी अवअभा गणिओ अचोरा सुवण्णआरो अफलहो मायसमागमो अलुद्धा

५ गणिआ त्त दुक्कए एद सभावीअन्ति । ता पिअवअस्स गहुअ इमादो गणिआप- सङ्गाअ णिअत्त वमि । (परिचिन्त्य वृथा) कथ पिअवअस्सो रुद्धवाडिआए उव- विट्ठो च्छिद्धि । ता जाव उवसण्णामि । (उपमृय) सोत्थि भवद्रे । वहुहु भवम् ।

१२ [अहा गणिआया लोभोऽन्विता च यतो न कथापि कृतान्या । अनेरुधा चेहानुसार भणित्वा । अमपि एवमेव गृहीता रत्नामली । एनावत्या कच्छ्या न तथाह भणित्वा—नार्यमेय विअन्यताम् । मुर्खेन पानीयमपि पीत्वा गम्यताम् इति । तन्मा

gambling with dice, going on a journey [to the forest], the swans have now, like the Pandavas going from the forest to take to residing incognito moved on to unknown places from the [regions full of] water (6)

(Reflecting) It [is] indeed a long time since Maitreya has gone to Vasantasena. He does not come even now !

(Entering) Vidūśaka —Oh the greed and discourtesy of the courtesan in that she did not even talk of something else ! Having said something or other in various ways, in accord with [her] love she just simply (evamēva) took the necklace ! With all that [marvellous] prosperity, she did not [even] say to me—'Noble Maitreya take rest [or be comfortable] having drunk at least water in a cup, you may go' Now then, I will not even so much as see the face of that courtesan the daughter of a whore (With disgust) It is indeed well said.—'A lotus creeper grown up without the root, a merchant not a cheat, a goldsmith not a thief, a village-concourse not given to quarrelling [and] a

तत्रास्या पत्या गणिनाया मुग्धमपि द्रश्यामि । सुप्यु खन्दूचयन-अरुमुमुधिता १५
 पाद्मना चवञ्चको वणिक अचार सुवणकार यकलहा व्यासनागम अलुधा गणिकेति
 दुष्करमेते सभायन्त । तत्रियवयस्य गवास्माद्गणिकायसद्गताभवन्त्यामि । कथ
 मियवयस्या वृथशक्तिायामुपविणस्तत्रानि । तयावदुपसगामि । स्वास्त भवने । वर्धता १८
 भगन् ।]

चारुदत्त — (विलोक्य) अय सद् म मैत्रेय प्रात । वयस्य स्वागतम् ।
 अ स्यताम् । २१

विदूषक — उवविद्रो मिह । [उपविभोऽस्मि ।]

चारुदत्त — वयस्य कथय त कार्यम् ।

विदूषक — त वस्तु कज्ज विणडम् । [तखलु कार्यं वितप्पम् ।] २२

चारुदत्त — किं तथा न गृहीता रत्नावला ।

विदूषक — कुदो अम्हाण एतअ भाअधयम् । णवणरिणकामल अज्जलिं
 मथए कदुअ पडिच्छिआ । [कुदोऽस्मारुमेतावज्जामधेयम् । नरत्तलिनकोमलमज्जलिं २७
 मत्तरु वृत्ता प्रतीण ।]

चारुदत्त — तकिं व्रवीषि विनणमिति ।

co, tezan not greeds—the e are hardly possible { to be found }
 So going to [my] dear friend I shall turn [him] away from
 the sasso rat on with the courtesan (*Mo iq about see ng*) What
 [my] dear friend is seated in the grove of trees So I shall
 just approach [him] (*Approachs g*) Welfare to you May
 you prosper !

Charudatta — (*Belolding*) Ah my friend Maitreya has
 arrived Friend welcome Be seated

Vidusaka — [I have been seated

Charudatt — Friend inform [me] of that business

Vidusaka — That business [was] indeed a wash out

Charudatta — What ? Was not the jewel necklace accepted
 by her ?

Vidusaka — Whence such a [good] luck for us ? [It was]
 accepted [by her] placing on [her] head [her] folded hands
 delicate like a fresh lotus !

Charudatta — Then how do you say [it was] a wash out ?

- ३० * विदूषक—भो कथं न विण्णम् ज अमुत्तपीदस्स चोरेहि अवहिदस्स अप्पमुत्तस्स सुवण्णभण्डअस्स कारणादो चट्ठस्समुद्दसारभूता रअणमाला हादिदा ।
[भो कथं न विण्णम् यत्तुक्खित्तस्य चाररपहनस्याल्पमूल्यस्य सुवर्णभण्डस्य]
३३ कारणाच्चतुसमुद्दसारभूता रत्नमाला हादिता ।]

चारुदत्त—वयस्य मा भैवम् ।

य समालम्ब्य विश्वासं न्यासोऽस्मासु तथा कृतम् ।

तस्यैतन्महतो मूल्यं प्रत्ययस्यैव दीयते ॥ ७ ॥

विदूषक—भो वअस्स एदं पि मे दुद्विअ सतावकारणं ज सहीअण-

दिण्णसण्णाए पडन्तोवारिदं मुहं कटुअ अहं उवहसिदो । ता अहं वम्हणो

३ भविअं दाणिं भवन्तं सीसणं पडिअं विण्णवेमि—णिवसीअदु अथा इमादो

बहुपच्चवाअदो गणिआपसद्दादो । गणिआणाम पादुअन्तरप्पविट्ठा विअ रेदुआ

डुक्खेण उणं गिराकरीअदि । अविअ भो वअस्स गणिआ हत्थी काअत्थओ

६ भिक्खु चाटो रसहा अ जहिं एदं णिवसन्ति तहिं दुव्वा विणं जाअन्ति ।

[भो वयस्य एतं पि मे द्वितीयं सतापकारणं यस्सखीजनदत्तसङ्गया पगन्तापवारितं

सुखं कृत्वाहमुपहसितं । तदहं नाह्मणो भूत्वेऽनी भवन्तं शीपणं पतित्वा विज्ञापयामि—

५ निवर्त्यतामहं तस्मिन् द्रष्टुमन्यथायादृग्निगमसद्वात् । गणिमा नाम पादुमान्तरपरिष्ठेव

Vidūṣaka —Oh how [was it] not a wash out inasmuch as the jewel necklace which is the essence [th t is the most costly object treasure] of the four oceans has been given away for the sake of the bunch of gold ornaments of small value which has been neither eaten nor drunk [but simply] carried off by thieves

Carudatta —Friend no not so

Depending upon which confidence [or faith] the deposit was made by her with us —of that great trust itself this price is paid

(7)

Vidūṣaka —O friend this again [is] the second cause for [my] rage on my part: that I was laughed at [by her] giving a sign to [her] companions [and] screening [her] face with the end of [her] garment Therefore I [although] being a Brāhmana now request you falling down [before you] with [my] head—Turn away [your] self from this association with the courtesan, abounding in impediments A courtesan indeed like a pebble got inside a shoe, is warded off with [great] trouble [or difficulty]

लेपुना दुःखेन पुनर्विचिन्त्यते । अपि च भो वयस्य गणिका हस्ती कायस्थो भिक्षु
श्रान्ते रात्रभयं यन्ते निवृत्तिं तत्र दुःखं अधि न जायते ।]

चारुदत्त—वयस्य अलमिदानीं सर्वं परिवादमुक्त्वा । अवश्यैवास्मि १२
निवारित । पश्य

वेगं करोति तुरगस्त्वरितं प्रयातु
प्राणच्ययाच्च चरणास्तु तथा वहन्ति ।
सर्वत्र यान्ति पुरुषस्य चला स्वभावा
रिक्तास्ततो हृदयभव पुनर्विशन्ति ॥ ८ ॥

अपि च वयस्य

यस्यार्थास्तस्य सा कान्ता धनहार्या ह्यसा जन ।

(स्वगतम्) न गुणहार्यां ह्यसौ जन । (प्रकाशम्)

वयस्यं परित्यक्ता ननु त्यक्तैव सा भया ॥ ९ ॥

चित्रपक—(अधोऽन्तरेण स्वगतम्) जथा एतो उद्गं पेरित्तञ्ज दीह
गिस्ससदि तथा त्तेमि मए विणिवारिअ तस्म अविअदर वट्टिदा से उक्कण्ठा ।
ता सुहु पसु एव बुवदि—कामो वामो ति । (प्रकाशम्) भो वयसस भगिदि अ ।
ताए—भणेहि चारुदत्तम्—अञ्ज पमास मए एत्य आअन्तव्व ति । ता त्तेमि

And further O friend a courtesan an elephant a Kayastha a
Buddhist monk [or mendicant] a spy and a donkey—where these
reside there even rascals can not go on [lit are not born]

Charudatta—Friend enough now of speaking out all this
accusation I have been warded off by [my present] state
itself See—

A horse puts on speed to get on quickly but his legs do not
move off accordingly owing to the decay of vitality The
changing desires [lit. natures] of a man go everywhere but
exhausted [that is, unfulfilled] [they] later on again enter
[his] heart itself (8)

And further friend

Who has riches to him [belongs] that charming lady, for,
that person [is] to be won by wealth

(To himself) No That person [is] to be won by virtues
(Aloud) We have been abandoned by

riches surely she is I say [as good as] abandoned by me. (9)

Vidusaka—(Looking downward to himself) Inasmuch as,
he looking upwards is sighing deeply [or heavily] I infer
that the love-sickness of him being dissuaded by me has grown

रजणावर्णिए अपरितुडा अवर मग्गिडु आअमिस्सदि ति । [यथेप ऊर्ध्वं प्रेक्ष्य
३ शर्वं निश्वासिनि तथा तज्यामि मया विनिवार्यमाणस्थाधिकतर वर्धितास्योत्पन्ना ।
तस्मिन् खल्वेवमुच्यते—कामो वाम इति । भो वयस्य भणित च तथा—भण चारु
दत्तम्—अथ प्रशेषे मयायामन्तव्यम् इति । तत्तर्क्यामि रत्नावल्या अपरितुष्टापर
५ याचितुमागमिष्यतीति ।]

चारुदत्त — वयस्य आगच्छतु । परितुष्टा यास्यति ।

चेट — (परिश्य) अवेध माणहे ।

जधा जधा वदशदि अब्भएण्डे तथा तथा तिम्मदि पुट्टिचम्मे ।

जधा जधा लग्गदि शीदवादे तथा तथा येवदि मे हल्लक्के ॥ १० ॥

(इदम्य) धंश याए शत्तच्छिदं शुशद्दी वीणं वाए शत्ततन्ति णदन्निमम् ।

गीअ गाए गद्दहशणुल्लूअं के मे गाणे तुम्बुल्लू णालदे वा ॥ ११ ॥

आणत्तम्हि अज्जआए वशन्तशेणाए—कुम्भीलआ गच्छ तुमम् । मम आगमणं

अज्जचाइदत्तशश णिदेदेहि ति । ता जाव अज्जचारुदत्तशश गेहं गच्छामि ।

३ (परिस्म्य प्रविष्टेन वया) एते चालुदत्त रुक्मवाडिआए विद्वदि । एते वि शे

दुड्वदुक्के । ता जाव उवशप्पेमि । कथ ढक्किदे दुगाले रुक्मवाडिआए । भोडु ।

एदइश दुड्वदुक्कइश क्षण्ण देमि । [अवेन मानया ।]

all the more so it is indeed well said— Love [is] perverse'
(Aloud) O friend, and she said—Tell Cārudatta—'to-day in the
evening I must needs come here' So I guess that she, not
quite satisfied with [securing] the jewel necklace, would be
coming to demand [or, beg] something more

Cārudatta — Friend let her come she would go [back]
quite satisfied

(Entering) Ceta — Know, [ye] men

The more the cloud patch showers forth rain, the more
[my] back skin is wetted the more the cold wind sticks on,
the more my heart trembles (10)

(Laughing loudly)

I play upon the seven holed loud sounding flute, I play
upon the seven stringed resounding lute I sing songs be-
fitting a donkey, who [is] Tumburu or Narada in singing
[as compared] to me ? (11)

I have been ordered by Mistress Vasantasenā,—'Kur bhī-
laka, go you, inform the noble Cārudatta of my arrival'. So, I
shall be going to the house of the noble Cārudatta (Morning

यथा यथा कर्णव्यभ्रतण्ड तथा तथा तिम्यति पुष्पचर्म ।

यथा यथा लगनि शीतवातस्तथा तथा वेपने मे हृदयम् ॥

११ वसु वाक्यामि सप्तच्छिन्दः सुमन्द वीणा वादयामि सगतन्वी नन्दन्तीम् ।

गीत गायामि म'भस्यानुरूप की मे गाने तुम्बुरुनारदो वा ॥

आहोभोऽथ शायया वसन्तसेनया— इहर्भ'लरु गच्छ त्वम् । यथागमनमार्यचारुदत्तस्य
निवेश्य इति । तथावगम्यचारुदत्तस्य गेह गच्छामि । एष चारुदत्तो वृक्षवाटिकाया
निधनि । एषोऽपि स दुष्टवृद्धः । तथावदुभसर्पामि । कथमाच्छादित द्वार वृक्षवाटिकाया । १२
भवतु । एतस्य दुष्टवृद्धस्य सत्ता ददामि । (इति लोमगटिका श्लेषति)

विदूषक — अए को दाणि एसी पाआरवेट्टिई विअ कइत्थ म लोड्डकेहि
ताडेदि । [अये क इदानीमेप प्राकारवेडितमिव कपित्थ मा लोफेस्ताडयति ।] १५

चारुदत्त—आगमप्रासादवेदिकाया क्रीडद्धि पारवतै पातित भवेत् ।

विदूषक—दासीए पुत्त डडुपारावअ चिड चिड जाव एदिणा दण्ड
कटण सुपक विअ चूअरुल इमादो पासादादो भूमीए पाडइस्सम् । [दास्यापुत्र
दृश्यावत तिष्ठ तिष्ठ यावत्तेन दण्डकाष्ठेन सुपकमिव चूतफलमस्मात्प्रासादाद्धर्मं
पातयिष्यामि ।] (इति दण्डकाष्ठमुग्रम्य धावति)

चारुदत्तः—(यकोपनीत आकृष्य) वयस्य उपविश । किमनेन । तिष्ठत् २१
दधितामहितस्नपस्वी पारावत ।

about seeing after entering) Here is Carudatta in the grove of trees Here too. [15] that wicked brat So, I shall approach [them] What ! The gate of the grove of trees is closed ! All right, I shall make a sign to this wicked brat ! [*Huri's clods of earth*

Vidūṣaka — Ah who now is here striking me with clods of earth like a Kapittha [tree] enclosed with a fence ?

Cārudatta — [It] might have been dropped by the pigeons sporting on the terrace of the garden mansion !

Vidūṣaka — [You] wicked [or, rogue of a] pigeon, son of a whore ! Stay, stay while I shall bring [you] down from this mansion to the ground, with this wooden staff, like a fully ripened mango-fruit ! (*Lifting up the wooden staff, runs*

Cārudatta — (*Grasping him by the sacred thread*) Friend, sit down What [have you to do] with this one ? Let the poor pigeon stay on [undisturbed] in the company of [his] mate !

चेटः—कथं पारावतं पेवसदि । मं ण पेवसदि । भोडु । अवरए लोड्ड-
 २५ गुडिकाए पुणो वि ताडदस्सम् । [कथं पापवनं पश्यति । मा न पश्यति । भवतु ।
 अपरया लेग्गटिकया पुनरपि ताडयिष्यामि ।] (तथा करोति)

विद्रूपक—(गिनोऽवल्लेख्य) कथं कुम्भीलभो । ता जाव उवसप्पामि ।
 २७ (उपसृत्य । इतरमुद्वेग्य) अरे कुम्भीलअ पविश । साअदं दे । [कथं कुम्भी-
 लकः । तथावदुपमनानि । ... अरे कुम्भीलकं प्रविश । स्वागतं ते ।]

चेटः—(मन्विष्य) अज्ज वन्दामि । [आगच्छन्दे ।]
 ३० विद्रूपक—अरे कर्हिं तुम इदिसे दुदिगे अन्यआरे आअदो । [अरे
 कुत्र त्वनीदृशे दुर्निऽन्धकार आगतः ।]

चेट—अले एसा शा । [अरे एसा सा ।]

३३ विद्रूपक—का एमा का । [कैसा का ।]

चेट—एसा शा । [एसा सा ।]

विद्रूपक—किं दाणिं दासीए पुत्ता दुड्ढिमरुत्तकाले बुद्धरड्ढो विअ उद्धकं
 ३६ सासाअसे—एसा सा से ति । [किंदिगर्नी गन्त्यापुत्रं दुर्भिक्षकाले बुद्धरड्ढु
 इवोध्वकं श्वासायने—एसा सा सा इति ।]

चेट—अले तुम पि दाणिं इन्द्रमहकामुक्को विच सुट्ठु किं काकाअत्ति-
 ३९ का के ति । [अरे त्वमपीदं मिन्द्रमरुत्तक इव सुट्ठु किं काकायते—का का इति ।]

Ceta —What ! He sees a pigeon [and] sees not me ! Well
 I shall pelt him even again with another clod of earth.

[Does accordingly]

Vidūśaka —(Looking to the quarters) What ! [It is]
 Kumbhīlaka So, I shall approach [him] (Approaching, open-
 ing the door) O Kumbhīlaka, come in Welcome to you !

(Entering) Ceta —Sir, I salute [you]

Vidūśaka —Oh, where have you come in darkness on such
 a stormy day ?

Ceta —Oh, this one she

Vidūśaka —Who, this one, who ?

Ceta —This one she

Vidūśaka —Why are you now, son of a where, hissing
 forth noisily, like an aged beggar in times of 'scarcity'—'This-
 'she-she' !

Ceta —Oh, why are you too, now, crowing distinctly
 like [a crow] greedy [for offerings] at the Indra festival,
 'who, who' [Ka, Kā] ?

विदूषक — ता कहैहि । [उत्कथय ।]

चेट — (स्मृतम्) भोडु । एवं भणित्वा । (प्रकाशम्) अले पणह
दे दइइशम् । [भवतु । एर भणिय्यामि । अरे प्रश्न ते वास्यामि ।] १२

विदूषक — अहं दे मुण्डे गोडु दइस्सम् । [अहं ते मन्के पार वास्यामि ।]

चेट — अले जाणाहि दाव तेण हि । कस्सिंश काले चूआ मोलेन्ति ।

[अरु जानीहि तावत् तेन हि । कस्मिन्काले चूआ मुकुलित्वा भवन्ति ।] १५

विदूषक — अरे दासिण पुत्ता गिण्हे । [अरे दास्या पुत्र प्रीप्से ।]

चेट — (लक्ष्यम्) अले णहि णहि । [अरे नहि नहि ।]

विदूषक — (स्मृतम्) किं दाणिं ए थ कहिस्सम् । (विचिन्त्य) भोडु । १८

चारुदत्त गडुअ पुच्छिस्सम् । (प्रकाशम्) अरे मुदुत्तअ चिट्ठु । (चारुदत्तसुपसृत्य)

भो वअस्स पुच्छिस्स दाव कस्सिंश काले चूआ मोलेन्ति । [किमिदानीं वर कथ-
यिष्यामि । भवतु । चारुदत्त गत्या प्रक्ष्यामि । अरे मुहूर्तक तिष्ठ । . . भो वयस्य १९
प्रक्ष्यामि तावत् कस्मिन्काले चूआ मुकुलित्वा भवन्ति ।]

चारुदत्त — मूर्ख वसन्ते ।

विदूषक — (चेतसुपगम्य) मुसत वसन्ते । [मूर्ख वसन्ते ।]

चेट — इदिअं दे पणह दइइशम् । शुशमिद्वेषण माणाण का लस्सतअं
कलेदि । [द्वितीयं ते प्रश्नं वास्यामि । सुप्तमृद्धानां ग्रामाणां का रक्षा करोति ।]

Vidūśaka — Well, tell

Ceta — (To himself) All right I shall say thus—(Aloud)
Oh, I shall set a question [or, puzzle] for you

Vidūśaka — I [in return] shall set [my] foot on your head !

Ceta — Oh, if so, find out now—' In what season do
mango-trees become blossomed ' ?

Vidūśaka — O son of a whore, ' in Grīśma '

Ceta — (With a laugh) Oh, no, not at all

Vidūśaka — (To himself) What now shall I tell [him]
regarding this (atra) ? (Thanking) Right ! Going to Carudatta,
I shall ask [him] (Aloud) Oh, wait for a while (Approaching
Carudatta) O friend, I just ask [you]—' In wha' season do
mango-trees become blossomed ' ?

Carudatta — Fool, ' in Vasanta '

Vidūśaka — (Going near Ceta) Fool, ' in Va-santa ' !

Ceta — I shall set you a second question What affords
protection to very prosperous villages [or, towns] ?

- ५७ विद्रूपक.—अरे रच्छा । [अरे रथ्या ।]
 चेटः—(सहामम) अले णहि णहि । [अरे नहि नहि ।]
 विद्रूपक —भोडु । संसए षडिदम्हि । (विचिन्त्य) भोडु । चारुदत्तं पुणो
 ६० वि एच्छिस्सम । [भवतु । सज्ञये पत्तितोऽस्मि । ...भवतु । चारुदत्त पुनरपि प्रक्ष्यामि ।]
 (पुनर्निव्य चारुदन तथैवोशहरति)
 चारुदत्तः—वयस्य सेना ।
 ६३ विद्रूपक —(चेटमुपगम्य) अरे दासीए पुत्ता सेणा । [अरे दासरा पुन सेना ।]
 चेटः—अले दुवे वि एककिंश कडुअ शिग्घ भणाहि । [अरे दे अप्पेक-
 स्मिन्नुत्वा शीघ्र भण ।]
 ६६ विद्रूपक —सेणावसन्ते । [सेनावसन्ते ।]
 चेट —णं पलिवत्तिअ भणाहि । [ननु परिवर्त्य भण ।]
 विद्रूपक.—(कायेन परिवृत्य) सेणावसन्ते । [सेनावसन्ते ।]
 ६९ चेटः—अले मुत्त बहुक्का पदाइं पलिवत्तावेहि । [अरे मूर्ख बहुक पदे
 परिवर्तय ।]
 विद्रूपक.—(पादौ परिवर्त्य) सेणावसन्ते । [सेनावसन्ते ।]
 ७२ चेटः—अले मुत्त अक्खलपदाइं पलिवत्तावेहि । [अरे मूर्ख अक्षरपदे
 परिवर्तय ।]

Vidūṣaka —Oh, 'the highway [Rathya]'

Ceta —(With a laugh) Oh, no, not at all

Vidūṣaka —Well, I have fallen in doubt. (Thinking)
 Right ! I shall once again ask Carudatta

[Going back again, speaks out to Cārudatta same as before

Carudatta —Friend, 'Senā [army]'

Vidūṣaka —(Going near Ceta) O son of a whore 'Senā' !

Ceta —Oh, combining both the two together [lit in one],
 say quickly

Vidūṣaka :—Senāvasante

Ceta —I say, say [it] turning round [the other way]

Vidūṣaka —(Turning round bodily) Senāvasante

o Ceta —O idiot, brat ' Turn the other way the Paśas [words].

Vidūṣaka :—(Turning about his feet) Senāvasante

Ceta —O fool, turn round the Paśas [words formed]
 of letters.

विदूषक—(विचिन्त्य) वसन्तसेना । [वसन्तसेना ।]

चेट—एशा शा आअदा । [एषा सागता ।]

५५

विदूषक—ता जाव चारुदत्तस्य णिवेदेमि । (उपसृय) भो चारुदत्त
धणिओ दे आअदा । [तथा वसन्तसेनास्य निवेश्यामि । भो चारुदत्त धनिकस्त आगत ।]

चारुदत्त—कतोऽस्मत्कुल धनिक ।

५८

विदूषक—जइ कल णत्थि ता दुवारे अत्थि । एषा वसन्तसेना आ
अदा । [यि कल नास्ति तद्द्वारेऽस्मि । एषा वसन्तसेनागता ।]

चारुदत्त—वयस्य किं मा प्रतारयसि ।

८१

विदूषक—जइ मे वओ ण पत्तिआअसि ता एद कुम्भीलअ पुच्छ ।
अरे दासीए पुत्ता कुम्भीलअ उवमण्ण । [यो मे रचने न प्रयेपि तन्मि कुम्भीलक
पृच्छ अरे दास्या पुत्र कुम्भीलक उपसण्ण ।]

८४

चेट—(उपसृय) अज्ज वन्दामि । [आय रदे ।]

चारुदत्त—भद्र स्वागतम् । कथय सत्यं श्राप्ता वसन्तसेना ।

चेट—एशा शा आअदा वसन्तसेना । [एषा सागता वसन्तसेना ।]

८७

चारुदत्त—(सहस्रम्) भद्रं न कर्दे।चित्प्रियवचनं निष्कलीकृतं मया ।
तद्दृष्टता पारितोषकम् । (इत्युत्तरीयं प्रयच्छति)

Vidusaka —(*Reflecting*) Vasantasena

Ceta —Here she has come

Vidusaka —Then I shall communicate [this] to Carudatta
(*Approaching*) O Carudatta your creditor has come !

Carudatta —Whence [can there be any] creditor to our
family [or house] ?

Vidusaka —If [the Dhankya is] not in [your] family,
well [he] stands at your door Here has come Vasantasena !

Carudatta —Friend why are you deceiving [or raising
false hopes in] me ?

Vidusaka —If you do not believe in my words then ask
this Kumbhila O son of a whore Kumbhila come near

Ceta —(*Getting near*) Sir I salute [you]

Carudatta —Good man welcome ! Tell [me]—has Vasanta
sena really come ?

Ceta —Here has come that Vasantasena

Carudatta —(*With joy*) Good man by me has not at any
time been rendered fruitless a welcome communication [or
speech] So please take [this] reward

[Guess him has upper garment

९० चैतः—(गृहीत्वा प्रणम्य सूत्रालोपम्) जाव अज्जआए णिवेदेमि ।
[यावदायाया निवेदयामि ।] (इति निन्दान्तः)

विदूषकः—भो अवि जानासि किंनिमित्तं इद्विसे दुदिणे आमदेत्ति ।

९३ [भो. अपि जानासि किंनिमित्तमीदृशे दुदिने आगतेति ।]

चारुदत्तः—इयस्य न सम्यगवधारयामि ।

विदूषकः—मए जाणिदम् । अप्पमुट्ठा रअणावली बहुमुल्लं सुवण्णभण्डअं

९६ ति ण परितुट्ठा अयरं माग्गिडुं आअदा । [मया ज्ञानम् । अन्यमूल्या रत्नावली
बहुमूल्यं सुवर्णभाण्डानि न परितुष्टापरं याचितुमागता ।]

चारुदत्तः—(स्वगतम्) परितुष्टा यास्यति ।

९९ (ततः श्विस्त्युज्ज्वलाभिसारिस्त्रिपेण वसन्तसेना संत्कण्ठा, छत्रधारिणी विदम्)

चैतः—(वसन्तसेनामुदिश्य)

अपद्मा श्रीरिया प्रहरणमनङ्गस्य ललितं

कुलस्त्रीणां शोको मदनवरवृक्षस्य कुसुमम् ।

सलील गच्छन्ती रतिसमयलज्जाप्रणयिनी

रनिक्षेत्रे रङ्गे प्रियपथिकसार्थरनुगता ॥ १० ॥

Ceta —(*Taking it, prostrating himself, with satisfaction*) I shall inform *Maṅam* [of this] [*Exit*]

Vidūṣaka —Oh, do you know, for what reason she has come on such a stormy day ?

Cārudatta —Friend, I can not make out properly.

Vidūṣaka —I have known [or, found it out] ! The jewel-necklaces [is] of small value, the bunch of gold ornaments [was] of great value—not fully satisfied with such considerations (*it*), she has come to demand [or, beg] more !

Cārudatta —(*To himself*) She would go [back] fully satisfied. (*Then enter Vasantasenā in an exceedingly gorgeous dress of an Abhisārikā, love-sick, a female umbrella-bearer, and Vīta*)

Vīta —(*Referring to Vasantasenā*)

This [*Vasantasenā* is] the Goddess *Lakṣmī* *minus* the lotus, the lovely weapon of the God of love [lit. the bodiless one], the [cause of] sorrow to nobly-born ladies, the flower of the excellent tree of love, [habituated to] walking with grace, fondly solicitous of bashfulness [even] at the time of enjoyment, [and accustomed to being] followed by crowds of travellers in the form of lovers on the stage—the field of enjoyment

(12)

१ स्वगतम् dropped.

चसन्तसेने पश्य पश्य ।

गजन्ति शैलशिखरेषु विलम्बिभिम्बा
मेघा वियुक्तानिताहृदयानुकाराः ।
येषा रवेण सहस्रोत्पतितेर्मयूरे
खं वीज्यते मणिमयोरिव तालवृन्तै ॥ १३ ॥

अपि च

पङ्कजिन्मखाः पिबन्ति सलिलं धाराहता दर्दुरा
कृण्वन्मुञ्चति बहिष्ण समदनो, नीप प्रदीपायते ।
सन्ध्यास. कुलदूषणैरिव जनैर्मवेवृतश्चन्द्रमा
शिशुनीचकुलोद्भूतेव युवतिर्नैकत्र सतिष्ठते ॥ १४ ॥

यसन्तसेना—भाष्यं सद्गु दे भणिदम् । [भाष्यं सुगु ते भणितम्] इष्या हि

मूढे निरन्तरपयोधरया मयैव
कान्त सहाभिरमते यदि किं तयात्र ।
मां गर्जितैरपि मुहुर्धनिवारयन्ती
मां रुणद्धि कुपितेव निशासपत्नी ॥ १५ ॥

Vasantasena, see, see—

The clouds, with [their] round forms hanging down on the peaks of mountains and imitating the hearts of loving ladies separated [from their lovers] are thundering on, by the peacocks flying up all of a sudden at whose roar, is the sky being fanned as though by fans set with jewels (13)

And further,

The frogs struck by the showers are drinking the water, with [their] faces moistened with mud the peacock full of passion is giving free vent to [his] throat, the Nipa [tree] appears like a lamp, the moon is enveloped by the clouds, like renunciation by people who bring disgrace on [their] families, [and] the lightning like a young woman born of a low family does not stay at one place ! (14)

Vasantasenā—Bhāva you have well remarked For, this night co-wife is obstructing [my] path as though angry [with me], repeatedly warding me off even with shoutings [as though saying] ' Simpleton ! If the lover sports with me alone possessed of dense clouds [also, breasts], what [have] you [to do] here ' ? (15)

१ गर्जितैरिव ।

विट — भवतु । एव तावत् । उपात्म्यता तावदियम् ।

वसन्तसेना—भावा विमनया स्त्रीस्वभावद्विविधयोपात्म्यता । पश्यतु

३ भाव ।

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मघा वर्षन्तु गर्जन्तु मुञ्चन्त्वञ्जनिमेव वा ।

गणयन्ति न शीतोष्ण रमगानिसुरा स्त्रिय ॥ १६ ॥

विट — वसन्तमन पश्य पश्य । अथमप

पवनचपडवेग स्थूलधाराशरीर

स्तनितपन्हनाद स्पष्टविद्युत्पताक ।

हरति परममूह रो ज्ञानादस्य मेघा

द्वप इव पुरमध्य मन्दवार्यस्य ज्ञाना ॥ १७ ॥

वसन्तसेना—एव णेद्म् । ता कथ एसा अवरो । [एव विटम् ।

तत्कथमेपोऽपर ।]

एतरेव यद्वा गजेन्द्रमालिनराध्मातलम्बोदरे

गर्जन्ति सतद्विद्वलाकशबलेभ्ये सशल्यमन ।

Vita — Well [it is | just so Let her be scolded then

Vasantasena — Bhava what [is the use of] scolding her who is foolishly puffed up in accordance with the nature of women? Note [this] Bhāva.

Let the clouds shower forth, thunder on or hurl down the thunder bolt itself women [bent on] going to [their] lovers count not cold or heat (16)

Vita — Vasantasena see see Here [is] another

cloud with [his] speed rapid owing to the wind [also, with movements rapid like the wind] with a stream of arrows in the form of big showers [also like big showers], with the thundering sound as the noise of the drums [also with the noise of drums like thunder] with flags in the form of lightning seen distinctly [also flags like lightning flashes] — carries off in the sky the assemblage of rays [also large amounts of tribute] of the noon like a king in the heart of the city of an enemy of weak prowess (17)

Vasantasena — It [is] indeed so But how this another

when the mind is [already] suffering terribly [lit pierced with darts] by these clouds themselves dark like lordly elephant with [their] interiors bloated and hanging down, thundering forth [and] variegated with cranes with lightning

तर्कि प्रीयितभर्तृप्रथ्यपटह। हा हा हतादो वक्र
प्रावृत् श्रावृडिति प्रवीति गठधी क्षार क्षते प्रक्षिपन् ॥ १८ ॥

वित् —वसन्तसने एवमतत् । इदमपर पश्य ।

बलाकायाण्डुराण्णीप विद्युत्क्षिप्तचमरम् ।

मूत्तधारणसारूप्य कतुकाममिवाम्परम् ॥ १९ ॥

वसन्तसेना—भाव पश्य पश्य । [भाव पश्य पश्य ।]

एतरार्द्रतमालपत्रमलिनेरापीतसूर्य नमो

वहमीका शरताडिना इव गजा स्त्रीदन्ति धाराहता ।

त्रिद्युत्काञ्चनदीपिकेव रचिता प्रासादसचारिणी

ज्योत्स्ना इर्बलभतृकेव वनिता प्रात्सार्य मेघहता ॥ २० ॥

वित् —वसन्तसने पश्य पश्य ।

एते हि विद्युद्गुणप्रदक्ष्ण गजा इवान्योन्यमभिद्वन्त ।

शरताड्या चारिधरा सधार मा रूप्यरज्ज्वेव समुद्धरन्ति ॥ २१ ॥

{ flashes } accused crane—Alas Alas —of roguish mind
{ a veritable } dum announcing the death of ladies whose
husbands have gone on a journey is then shouting [or saying]
Rain rain t r wing salt on the wound [or adding insult to
injury] (18)

Vita —Vasantasena it [18] २० Look at this another
[phenomenon]—

The sky [18] as though desiro is of securing resemblance
with an intoxicated elephant with a white turban in the form
of { also like } female cranes and waved Camaras in the form
of { also like } lightning { flashes } (19)

Vasantasena —Bhava see see

The sky has the sun drunk up [that] obscured] complete
ly by these { clouds } dark like wet Tamala leaves ant hills
like elephants struck down by arrows are sinking down
beaten by the showers the lightning like a golden torch has
been planned to scour about the palace, the moon light like
a woman having an impotent husband has been forcibly
carried off by the clouds (20)

Vita —Vasantasena see see

These clouds indeed rushing on against one another like
elephants with { their } sides { also arapits } girded by the
ropes { also chains } in the form of { also like } lightning
with showers { of water pouring down } are as though lifting
up the earth at Indra's command, with silver ropes ' (21)

अपि च पश्य

महावाताध्मात्रैर्महिपकुलनीलैर्जलधरै-
 श्रलैर्वियुत्पक्षैर्जलधिभिरिवान्त प्रचलितैः ।
 इयं गन्धोद्दामा नवहरितशय्याङ्कुरवती
 धरा धारापतैर्मणिमयशरैर्भिद्यत इव ॥ २२ ॥

वसन्तसेना—भाव एसी अवधोऽत्र [भाव एषोऽपर.]

एहोहीति शिखाण्डिनां पदुतरं केकाभिराक्रन्दितः
 प्रोद्दीयेव वलाकया सरभसं सोत्कण्ठमालिङ्गितः ।
 हंसैरुज्झितपद्मैरतितरां सोद्वेगमुद्गीक्षितः
 कुर्यन्नभ्रनमेचका इव दिगो मेघः समुत्तिष्ठति ॥ २३ ॥

विदुः—एवमेतत् । तथा हि पश्य ।

निष्पन्दीकृतपद्मपण्डनयनं नृपक्षपावासरं
 वियुद्भिः क्षणनष्टप्रतिभिरं प्रच्छादिताशामुखम् ।

And see further—

By the clouds, bloated up [or, massed together] by the hurricane, dark [—coloured] like a herd of buffaloes, [constantly] on the moye, with wings in the form of lightning, as though with seas [of water] rolling about inside, is this earth of [or, giving forth] a strong odour, and having shoots of fresh green grass [grown about], pierced through with the falling showers as though with jewelled arrows' (22)

Vasantasenā —Bhāva, here [is] another

cloud rising up, called out [or, greeted] loudly with cries of peacocks, saying 'Come, come,' as though embraced impetuously and passionately by the female cranes flying up, looked at with very great dejection by the swans leaving off the lotuses, [and] rendering the quarters as though dark coloured with collyrium (23)

Vita —It [is] so Thus see—

Possessed of eyes in the form of the multitude of lotuses rendered motionless, with the [distinction between] night and day lost, with the darkness now [or, momentarily] seen, now lost to view owing to the lightning flashes, with the

निक्षेपुं स्वपितीव संप्रति पयोधारागुहान्तर्गत
स्फीताममोधरधामनेकजलद्वन्द्वपिधानं जगत् ॥ २४ ॥

वसन्तसेना—भाव एव णेदम् । ता पेसत पेसत । [भाव एव न्विदम् ।
तत्पश्य पश्य ।]

गता नादा तारा उपकृतमसाधाविच जने
वियुक्ता कान्तेन स्त्रिय द्य न राजन्ति ककुभ ।
प्रकामान्तस्ततं विदशपतिशश्वस्य दिग्विना
द्रवीभूत मन्ये पतति जलस्पेण गगनम् ॥ २५ ॥

अपि च पश्य

उन्नमति नमति वर्षति गर्जति मेघ करोति तिमिरोद्यम् ।
प्रथमश्रीरिव पुरुष कराति रूपाण्यनेकानि ॥ २६ ॥

विष्ट—एवमेतत् ।

विद्युद्भिर्ज्वलतीव संधिहसतीवाच्चर्चलाकाशते-
महिन्द्रेण विवस्वतीव घनुषा धाराशरीद्वारिणा ।

faces of the quarters covered up all round the world now is
as though sleeping without any movement lying within the
shower house of water, with the umbrella-like canopy of many
a cloud in the expansive cloud abode [that is, the sky] (24)

Vasantesenā — Bhava, it [is] indeed so So, see, see—

The stars have vanished away like an obligation in the
case of a bad man, the quarters shine not like women separat-
ed from [their] husbands I think that the sky is falling
down in the form of water, heated up intensely within by the
fire of the weapon of the Lord of the gods [and] turned into
liquid (25)

And see again—

The cloud rises up, bends down showers forth, thunders,
produces a mass of darkness—like a man who has secured
wealth for the first time [or, once in a while] [it] is taking
to many forms [or, shapes] (26)

Vita — It [is] so

The sky is as though blazing up owing to lightning flashes,
as though laughing boisterously owing to hundreds of
female cranes, as though galloping about owing to Indra's
rain bow discharging arrows in the form of showers as

विस्पृष्टाशनिनिःखनेन रसतीवाधूर्णतीवानिल-
नीलेः सान्द्रमिवाहिभिर्जलधरैर्धुपायतीवाम्बरम् ॥ २७ ॥

वसन्तसेना—

जलधर निर्लज्जस्त्यं वनमां दयितस्य वेश्म गच्छन्तीम् ।
स्तनितेन भीषयित्वा धाराहस्तीः परामृशसि ॥ २८ ॥

भोः शक्र

किं ते श्वहं पूर्वातिप्रसक्ता यत्त्वं नदस्यम्बुदसिंहनादैः ।
न युक्तमेतत्प्रियकाङ्क्षिताया मार्गं निरोद्धुं मम वर्षपतिः ॥ २९ ॥

अपि च

यद्दहल्यान्तितोर्मृपा यदमि शक्र गतमोऽस्मीति ।
तद्ब्रह्ममापि दुराणं निरपेक्ष निवार्यतां जलदः ॥ ३० ॥

अपि च

गर्जं वा वर्षं वा शक्र मुञ्च या जनशोऽशनिम् ।
न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयिनं प्रति ॥ ३१ ॥

though shouting up owing to the very distinct [or, loud] noise of thunder, as though reeling up on account of the winds [and] as though throwing up incense densely owing to the dark snake-like clouds (27)

Ṡaśāntasēnā:—

[O] cloud, shameless [are] you in that, having frightened me with [your] thunder, going to [my] lover's abode, you [are] touching [me] with hands in the form of showers' (28)
O Indra'

Was I attached in love towards you before, that you are thundering forth with lion-like roars of clouds? It [is] not proper [for you] to block with showers of rain the path of me longing for [my] lover' (29)

And further,

Just as, on account of Abalya [O] Sakra, you told a lie, namely that you were Gautama, in like manner, [there is] agony on my part too; [O one] indifferent [to my suffering], let the cloud be warded off' (30)

And further,

Thunder on, or shower forth [rain], [O] Sakra, or hurl down in hundreds the thunder-bolt, it [is] not possible [for you], O indifferent woman setting forth towards [their] lovers (31)

यदि गर्जति वारिधरो गर्जतु तन्नाम निधुराः पुरुषाः
अथ विद्युत्प्रमदानां त्वमपि च दुःखं न जानासि ॥ ३१ ॥

विटः—भवति अलमलमुपालम्भेन । उपकारिणी तवेयम् ।

ऐरावतोरसि चलेव सुवर्णरज्जुः
शैलस्य मूर्ध्नि निहितेव सिता पद्मिका ।
आखण्डलस्य भवनोदरदीपिकेय-

माख्याति ते प्रियतमस्य हि संनिवेशम् ॥ ३३ ॥

यसन्तसेना—भाव एवम् । तं ज्ञेय एवम् गेहम् । [भाव एवम् । तदेवैतद्देहम् ।]

विटः—सकलकलामिज्ञाया न किञ्चिदिह तवोपदेष्टव्यमस्ति । तथापि

ध्वेः प्रलापयति । अत्र प्रविश्य कोपोऽन्यन्त न कर्तव्यः ।

यदि कुप्यसि नास्ति रति कोपेन विनायया कुतः कामः ।
कुप्य च कोपय च त्वं प्रसीद च त्वं प्रसादय च कान्तम् ॥ ३४ ॥

भवतु । एवं तावत् । भो भोः निवेद्यतामार्यचारुदत्ताय ।

If the cloud thunders on, let [him] thunder on; for, men
[are] indeed hard-hearted [or, cruel] [But] O lightning, you
too [strangely enough, although a woman] do not cognise the
grief [or, agony] of young women !

Viṭa :—Madam, enough, enough of [this] scolding! This
one is [indeed] obliging you !

For, like a dangling silver chain on the chest of [the
elephant] Airāvata, like a white flag planted on the peak
[lit. head] of a mountain, [this lightning] the torch inside
the mansion of Indra, is telling [or, pointing out to] you the
residence of your lover [greatly beloved of you] ! (33)

Vasantasenā :—Bhāva, right; this [is] the same house.

Viṭa :—There is nothing that needs to be offered as advice
in this matter to you who are an expert in all arts. Still affection
[or, regard for you] makes [me] speak out. On entering here,
anger should not be shown too much.

If you are angry, there can be no [real] enjoyment; on the
other hand, whence [real] love without anger? [So] be
angry and make [him] angry too; [later on] be you pacified
and at the same time pacify you [your] lover as well ! (34)

Well, that would do. Oh, oh, let [this] be communicated
to the noble Cārudatta—

एषा फुल्लकदम्बनीपसुरभौ काले घनोद्भासिते
कान्तस्यालयमागता समदना दृष्टा जलार्द्रालका ।
विद्युद्धारिदगर्जिते सचकिता त्वद्दर्शनाकाङ्क्षिणी
पादो नूपुरलम्बकर्मधरो प्रक्षालयन्ती स्थिता ॥ ३५ ॥

चारुदत्त — (आरुण्य) वयस्य ज्ञायता किमेतदिति ।

विद्रूपक — ज भव आणवेदि । (वसन्तसेनामुपगम्य सादरम्) सोत्थि
३ भोदीए । [यद्भवानाज्ञापयति । स्वस्ति भक्त्ये ।]

वसन्तसेना — अज्ज वन्दामि । साअद् अज्जस्स । (विट प्रति) भाव
एसा छत्तधारिआ भावस्स ज्जेव मोडु । [आर्ये मन्दे । स्वागतमार्यस्य । ... भाव
६ एषा छत्रधारिका भावस्यैव भवतु ।]

विट — (स्वगतम्) अनेनोपायेन निपुण प्रेषितोऽस्मि । (प्रकाशम्) एवं
भवतु । भवति वसन्तसेने

साटोपकूटकपटानृतजन्मभूमे

शाठ्यात्मकस्य रतिकेलिकृतालयस्य ।

वेश्यापणस्य सुरतोत्सवसग्रहस्य

दाक्षिण्यपण्यसुखनिष्क्रयसिद्धिरस्तु ॥ ३६ ॥

(इति निष्क्रान्तो विट.)

Here at this time fragment with the Kāṇḍya and Nipa

one

with

thing

d by

; for

(35)

your sight ।

Cārudatta — (Listening) Friend, find out what this [is]

Vidūsaka — As you command (Approaching Vasantasenā, respectfully) Welfare to your ladyship ।

Vasantasenā — Sir, I salute [you] Welcome sir । (To Vita) Bhava, let this umbrella bearer be for you alone ।

Vita — (To himself) I have been cleverly sent away by this method । (Aloud) Let it be thus Lady Vasantasenā

Let there be easy success in [or, accomplishment of] the sale, with courtesy for [its] price, of the store of amorous festivities in the market for a harlot's profession

वसन्तसेना—अज्ज मित्तेअ कव्हिं तुम्हाण जूदिअरो । [आर्य मैत्रेय कुन पुप्फाक दूतकर ।]

विदूषक—स्वगतम्) ही ही भो जूदिअरो त्ति भगन्ताए अलक्किदो विवअस्सा । (प्रकाशम्) भोदि एसो वसु सुम्भरुत्तवाडिआए । [आर्य भो दूतकर इति भगन्त्यालङ्कतं प्रियवयस्य । भवति एव एतु शुक्लवस्त्रादिनापाम् ।]

वसन्तसेना—अज्ज का तुम्हाण सुम्भरुत्तवाडिआ वुच्चदि । [आर्य का पुप्फा शुक्लवस्त्रादिनिश्चये ।]

विदूषक—भादि जहं ण सईअदि ण पीदंअदि । [भवति यत्र न स्याये न पीयते ।] (वसन्तसेना स्मित करोति)

विदूषक—तं पविसडु भोदा । [तस्मात्प्रविशतु भवती ।]

वसन्तसेना—(जनान्तिरुम्) एथ पविसिअ किं मए भणिद्व्वम् । [अत्र प्रविश्य किं मया भाषितव्यम् ।]

चेटी—जूदिअर अवि सुहो दे पदोसो त्ति । [एतकर अपि सुखस्ते प्रवेश इति ।]

वसन्तसेना—अवि पारदस्सम् । [अपि पारयिष्यामि ।]

चेटी—अवसरो ज्जेव पारदस्सदि । [अवसर एव पारयिष्यामि ।]

विदूषक—पविसडु भोदा । [प्रविशतु भवती ।]

Vasantasena—Noble Maitreya where [is] your gambler ?

Vidūṣaka—(To himself) Ha Ha Oh! In addressing [him] as a gambler, [my] dear friend has been [reilly] adorned [that is, commended] by her (Aloud) Madam, here [is he] indeed in the dry grove of trees!

Vasantasena—Sir what [is that] dry grove of trees of yours so called ?

Vidūṣaka—Madam where nothing can be eaten or drunk
[Vasantasena indulges in a smile]

Vidūṣaka—So let Madam enter

Vasantasena—(Aside) On entering what should be said by me here ?

Ceti—Gambler, [is] the evening delightful for you ?

Vasantasena—Shall I have the courage [to say this] ?

Ceti—The occasion itself will give [you] courage

Vidūṣaka—Let Madam enter

वसन्तसेना—(प्रविश्येपमृत्य च । पुष्पैस्ताडयन्ती) अइ जूदिअर अवि
सुहो दे पदोसो । [अयि यत्कर अवि सुखस्ते प्रवेप ।]

२१ चारुदत्त—(अवलोक्य) अये वसन्तसेना प्राप्ता । (सहर्षमुत्थाय)
आयि प्रिये

सदा प्रदोषो मम याति जाग्रत
सदा च मे निद्र्यसतो गता निशा ।
त्वया समेतस्य विशाललोचने
ममाद्य शोकान्तकरं प्रदोषक ॥ ३७ ॥

तत्स्वागतं भवत्यै । इदमासनम् । अत्रोपविश्यताम् ।

विदूषक —इदं आसनम् । उत्रविसद् भोदी । [इदमासनम् । उपविशतु
३ भवती ।] (वसन्तसेनासीना । ततः सत्र उपविशन्ति)

चारुदत्त—वयस्य पश्य पश्य ।

वर्षादिकमुद्गिरता श्रवणान्तधिलम्बिना कदम्बेन ।

एकं स्तनोऽभिषिक्तो वृषसुत इव यौघराज्यस्य ॥ ३८ ॥

तद्वयस्य क्लिप्ते वसिंसी वसन्तसेनाया । अन्ये प्रधानवाससी समुपनीयेतामिति ।

Vasantasenā —(*Entering and approaching, striking with flowers*) O gambler, [is] the evening delightful for you ?

Cārudatta —(*Observing*) Oh, Vasantasena has come !
(*Rising up, in joy*) O beloved,

For me the evening always passes in being awake, and
for me, the night too has always gone by in sighing [heavily],
for me united with you to-day, [O] long eyed one, the evening
↓ would be] the ender of [my] grief ! (37)

So welfare to Madam Here [is] the seat ! Pray, take a
seat here

Vidūsaka —Here [is] the seat pray, sit down, Madam

[Vasantasena is seated, then all sit down

Cārudatta —Friend, see see—

By the Kadamba [flower] hanging down the end of [her]
ear and dropping down rain water, is one breast [of hers]
sprinkled over, like a Prince occupying the position of a
Heir apparent (38)

So, friend, Vasantasena's [two] garments have become wet,
let other high-class garments be brought [for her use]

विदूषकः—जं भवं आणवेदि । [यद्भगानाज्ञापयति ।] ३

चेटी—अज्ज भिनेअ चिद्ध तुमम् । अहं जेव अज्जअं सुस्सूसइस्सम् । ३
[आर्य भेदेव नित्र त्वम् । अहमेतर्षां शुभ्रूपयिष्यामि ।] (तथा करोति)

विदूषकः—(अयमारितकेन) भो वअस्स पुच्छामि दाव तत्थभोदिं किं पि । [भो वयस्य वृच्छानि तावत्तरभवतीं किमपि ।] ६

चारुदत्त. — एवं क्रियताम् ।

विदूषक. —(प्रकाशम्) अध किंणिमित्तं उण ईदिसे पणइचन्दालोए इड्ढिणअन्वआरे आअदा भोदी । [अध किंनिमित्त पुनपिदुसे मनइचन्दालोके इदिनान्धस्स आगता भवती ।] ९

चेटी—अज्जए उज्जओ वम्हणो । [आर्ये कलुओ ब्राह्मणः ।]

वासन्तसेना—णं णिउणोत्ति भणाहि । [ननु निपुण इति भण ।] १२

चेटी—एसा पडु अज्जआ एव्वं पुच्छिउडुं आअदा—केत्तिअं ताए रअणावलीए मुहं ति । [एसा सखार्या एव पटुममता—क्रियत्तस्या रत्नावल्या मूल्यम् इति ।] १५

विदूषकः—(जनान्तिकम्) भो भणिदं मए जवा अप्पमुट्ठा रअणावली बहुमुहं सुवण्णभण्डअम् । ण परितुट्ठा । अवरं मग्गिहुं आअदा । [भोः भणितं]

Vidūṣaka. —As you command.

Ceṭī:—Noble Maitreya, do you stay. I myself shall be doing [the necessary] service to Madam. [Does accordingly]

Vidūṣaka —(Aside) O friend, I shall just ask something to her ladyship.

Cārudatta :—Let this be done. ६

Vidūṣaka —(Aloud) Now, for what reason again has her ladyship come in such cloudy-day-darkness with the moonlight gone away ?

Ceṭī:—Madam, the Brāhmana [appears to be a] straightforward [person]

Vasantasenā:—I say, [rather] say ' shrewd.'

Ceṭī:—This [our] Madam indeed has come to ask this— ' How much [is] the price of that jewel-necklace ?'

Vidūṣaka :—(Aside) Oh, I did [already] say viz—' the jewel-necklace [is] of small value, the bunch of gold ornaments

१८ मया यथान्मन्या रत्नावली नह्यमूल्य सुवर्णभाण्डम् । न परितुग । अपर याचि
तुमामता ।]

चेटी—सा वसु अज्जआए अत्तण्णेरकेसि भणिअ जूदे हारिदा । सो
२१ अ सहिओ राअवत्याहागी ण जाणीअदि कहिं गदो सि । [सा सल्वारिया आत्मी
येनि भणित्वा घूने हागिता । स च मभिको राजवार्ताहारी न शयते कुत्र गत इति ।]

विदूषक—भोदि मन्तिद ज्जेव मन्तीअदि । [भवति मन्त्रितमेव मन्त्यते ।]

२२ चेटी—जाव सो अपणेसीअदि ताव एद ज्जव गेण्ह सुवण्णभण्डअम् ।
[यावत्ताअन्दिण्णे तावदिदमेव गृहाण सुवर्णभाण्डम् ।] (इति र्शयति)
(विदूषको विचारयति)

२३ चेटी—अदिमत्त अज्जो णिज्जाअदि । ता किं दिइपुवो दे । [अति
मात्रमार्या निमायति । तत्किं दृष्टपूर्वं ते ।]

विदूषक—भोदि सिम्पकुसलदाए ओवन्धादि दिदिम् । [भवति शिल्प

३० कुशलनयनवध्याति धम्मम् ।]

चेटी—अज्ज वञ्चिदोसि दिड्डीए । त ज्जेव एद सुवण्णभण्डअम् ।
[आय वञ्चितोऽसि धर्म्या । तदेव सुवर्णभाण्डम् ।]

[was] of great value—[१०] not quite satisfied, she has come to demand [or beg] more *

Cetī—That [jewel necklace] indeed was gambled away by Madam at play saying [that is thinking] that it belonged to herself and no one knows [lit it is not known] where that Sabbhika going on king's errand has gone

Vidusaka—Lady, [by you] is being uttered simply what had been uttered [by me before] *

Cetī—While he is being searched for, take this bunch of gold ornaments itself for the time being

[Shows it, Vidusaka is absorbed in thought

Cetī—The noble one is gazing [at it] very intently ' Is it then [something] seen before by you ?

Vidūśaka—Lady, it attracts [my] sight owing to the skill of craftsmanship

Cetī—Sir, you are deceived by [your] sight' This [is] the same bunch of gold ornaments

विदूषक—(सहर्षम्) भो यजसस त ज्जेव एदं सुवर्णभाण्डम् अ ३३
अम्हाण गेहे चोरोहिं अवहिदम् । [भो वयस्य तरेवेदं सुवर्णभाण्डम् यदस्माकं गृहे
चौरिस्वदत्तम् ।]

चारुदत्त—वयस्य

योऽस्माभिश्चिन्तितो द्वाज्जु कर्तुं न्यासप्रतिक्रियाम् ।

स एष प्रस्तुतोऽस्माकं किं तु सत्यं विद्वद्भ्यः ॥ ३९ ॥

विदूषक—भो यजसस सत्यं सचामि बन्धनेण । [भो वयस्य सत्यं सपे
माह्वयेन ।]

चारुदत्त—प्रिय नः प्रियम् ।

विदूषक—(अनान्तरूपम्) भो पृच्छामि ण कुदो एदं समासादिदं ति ।

[भो पृच्छामि ननु कुत इदं समासादिति ।]

चारुदत्त—को दोषः ।

विदूषक—(चेष्टया कर्णं) एवमं विभ्रं । [एवमिव ।]

चेष्टी—(विदूषकस्य कर्णं) एवमं विभ्रं । [एवमिव ।]

चारुदत्त—किमिदं कथ्यते किं वयं वाचा ।

विदूषक—(चारुदत्तस्य कर्णं) एवमं विभ्रं । [एवमिव ।]

Vidūśaka—(With joy) O friend, this [is] the same bunch of gold ornaments which had been carried off by thieves from our house !

Cārudatta—Friend,

The same trick that was thought of by us to accomplish the return of the deposit has been put into operation [or, started] regarding us but [is this] a fact [or, just] mockery? (39)

Vidūśaka—O friend, [it is] a fact, I swear by [my] Brāhmana hood !

Carudatta—[It is all] very agreeable to us, very agreeable !

Vidūśaka—(Aside) Oh, I shall ask—whence possibly has this been secured ?

Cārudatta—What harm [is there in asking this] ?

Vidūśaka—(In Ceti's ear) Like this ?

Ceti—(In Vidūśaka's ear) Like this

Cārudatta—What [is] this [that is] being told ? [Are] we outsiders [not entitled to know what is going on] ?

Vidūśaka—(In Carudatta's ear) Like this

चारुदत्त—भद्रे सत्य तदेवेदं सुवर्णभाण्डम् ।

चेटी—अज्ज अथ इं । [आर्यं अथ किम् ।]

चारुदत्त—भद्रं न कदाचित्प्रियनिवेदनं निष्फलीकृतं मया । तदृष्यतां पारितोषिकमिदमङ्गुलीयकम् । (इत्यनङ्गुलीयकं हस्तमवलोक्य राज्ञा नाग्यति)

वसन्तसेना—(आत्मगतम्) अदो ज्जेव कामीअसि । [अत एव काम्यसे ।]

चारुदत्त—(जनान्तिकम्) भो कष्टम् ।

धनवियुक्तस्य नरस्य लोके किं जीवितेनादित एव तावत् ।

यस्य प्रीतिकारनिरर्थकत्वात्कोपप्रसादा विफलीभवन्ति । ४३॥

अपि च पक्षयिकलश्च पक्षी शुष्कश्च तरु सरश्च जलहीनम् ।

सर्पशोद्धृतदण्डस्तुल्यं लोके दरिद्रश्च ॥ ४१ ॥

अपि च शून्यैर्गृहैः खलु समा पुरुषा दरिद्रा

कूपश्च तोयराहितेस्तरुभिश्च शीर्षाः ।

Carudatta —Good lady, [is it] true that this [is] the same bunch of gold ornaments ?

Ceti. —Sir just so

Carudatta —Good lady, by me has not at any time been rendered fruitless a welcome communication ! So please take this ring as a reward.

[On seeing the hand bereft of the ring, gesticulates shame

Vasantasena —(To herself) [It is] for this very reason that you are loved [by me] !

Carudatta —(Aside) Oh ! Alas !

What is the use of life itself to begin with in the world, to a man bereft of riches whose anger and favour are rendered futile, owing to [their] being useless for [the purpose of] counter acting ? (40)

And further,

A bird deprived of [or mutilated in] wings, and a tree dried up and a lake void of water, and a serpent with [its] fangs taken out—[all these] and a poor man [are of] equal [status or importance] in the world. (41)

And further,

Poor people indeed [are] equal to houses unoccupied, wells void of water and trees shattered down, in that the occasions

यद्दृष्टपूर्वजनसंगमविस्मृताना

मेवं भवान्नि विफला परितोषकाला ॥ ४२ ॥

विदूषक—भो अल अदिमेत्त सत्तप्पिदेण । (मग्गश सपग्गिहात्तम्) भोदि
समप्पीअडु ममकेरिभा प्हाणसाडिआ । [भो अलन्निमात्र सत्तेन । भवति सम-
प्यंता मम स्नानशाटिका ।]

वसन्तसेना—अज्ज चारुदत्त जुत्त णेद इमाए रअणावरीए इम जणं
तुलइडुम् । [आय चारुदत्त युक्क नेरमनया रत्नावल्या इम जन तुलयितुम् ।]

चारुदत्त —(सवित्पशस्मितम्) वसन्तसेने पश्य पश्य

क भ्रद्धास्यति भूतार्थं सर्वो मां तुलयिष्यति ।

शङ्कनीया हि लोकेऽस्मिन्निष्पताया दरिद्रता ॥ ४३ ॥

विदूषक—हजे किं भोदीए इध ज्जेव सुविद्व्वम् । [चेदि किं भवत्या
इहैव स्वतव्यम् ।]

चेटी—(विश्वस्य) अज्ज मित्तेअ अदिमेत्त दाणिं उज्जअ अत्ताणअ
दसेसि । [आर्यमैत्रेय अग्निमात्रमिदानीमृजुमात्मान दर्शयसि ।]

of gratification become thus futile for them who forget
[their real state in the joy caused] by the union with persons
seen before ' (42)

Vidūśaka—Oh, enough of being tormented too much
(*Aloud, with a laugh*) Lady, let my own bath-towel be returned '

Vasantasena—Noble Carudatta, it [was] not proper to
treat me [lit. this person] lightly by [the offer of] this jewel-
necklace [as a substitute for the stolen gold ornaments, imply-
ing thereby that I cared so much for wealth only] .

Cāradatta—(*With embarrassed smile*) Vasantssena, see, see

Who would be believing in the real state of things? Every
one would look down upon me For, in this world, poverty
void of [all] dignity [or, exploit] is fit to be suspected [of
any crime] ' (43)

Vidūśaka—Ceti, have you got [or, are you going] to sleep
in this very place ?

Ceti—(*Laughing*) Noble Maitreya, you are now showing
yourself to be exceedingly straight-forward

विदूषकः—भो वयस्स एमो वसु ओसारअन्तो विअ सुहेवविट्ठ जणं
 ६ पुगेवि वित्थारिवारिधाराहि पवुट्ठो पज्जण्णो । [भो वयस्य एष स्वप्नपसारयभिव
 सुखोपविष्ट जन पुनरपि विन्तारिवारिधाराभि प्रष्ट, पजेन्य, ।]

चारुदत्तः—सम्यगाह भवान् ।

अमूर्हि भित्त्वा जलदान्तराणि पङ्कान्तराणीव मृणालसूच्य ।

पतन्ति चन्द्रव्यसनाद्विमुक्ता दिवोऽश्रुधारा इव वारिधारा ॥ ४४ ॥

अपि च धाराभिरार्यजनचित्तसुनिर्मलाभि

शृण्वाभिरजुंनशरप्रतिकर्कशाभि ।

मेघा स्रवन्ति बलदेवपटप्रकाशा

शरस्य मौक्तिकनिधानमिवोद्गिरन्तः ॥ ४५ ॥

प्रिये पश्य पश्य

एते पिष्टतमालवर्णकनिभैरालितमम्भोधरे

ससत्केरुपवीजितं सुरभिभि शीते प्रक्षेपानिलैः ।

Vidūśaka —O friend! Here is indeed showering forth the
 rain once again in extensive showers of water, as though
 driving away persons comfortably seated.

Cārudatta —You have well remarked

For, here are falling, on breaking through the interiors of
 clouds, like the pointed ends of lotus stalks through the
 intervals of mud, the showers of water, as though the streams
 of tears shed by the sky on account of the suffering of
 the moon (44)

And further,

In showers, exceedingly clear like the minds of honourable
 persons, terrifying [and] as hard as the arrows of Arjuns, are
 pouring forth clouds shining like Balarāma's mantle, as
 though throwing down Indra's pearl treasure (45)

Beloved, see, see—

Here this red [also in love] lightning longing for union
 with [also, at the advent of] the cloud, and coming on freely
 [also, of her own accord] is embracing the sky, like a beloved
 [her] lover—[the sky which is] enveloped with clouds resem-

एषाम्भोदसनागमप्रणयिनी स्वच्छन्दमभ्यागता
 रक्ता कान्तमियाम्बर प्रियतमा विद्युत्समालिङ्गति ॥ ४६ ॥
 (वसन्तसेना शृङ्गारभाव नाटयन्ती चारुदत्तमालिङ्गति)

चारुदत्त—(स्पर्श नाटयन् मालिङ्गयन्)

भो मय गम्भीरतर नद् त्व तय प्रसादात्स्मरणीडित मे ।
 संस्पर्शरोमाञ्चितजातराम कदम्बपुष्पत्वमुपेति गात्रम् ॥ ४७ ॥

विदूषक—दासीए पुत दुद्दिण अणज्जो दाणिं सि तुमम् ज अत्तमोदि
 विन्जुआए भाआवेसि । [तस्मात्पुत्र दुर्दिन अनाय इशानीवसि त्वम् यदत्रभवती
 विद्युता भीषयसि ।]

चारुदत्त—वयस्य नार्हस्युपालभुम् ।
 वर्षशतमस्तु दुर्दिनमविरतधार शतहृदा स्फुरतु ।
 अस्मद्विधदुर्लभया युद्ध प्रियया परिष्वक्त ॥ ४८ ॥

bling [in colour] the paint of the crushed Tamala [leaves]
 [and] fanned by the cool fragrant evening breezes in
 close contact (46)

[Vasantasena gesticulating the sentiment of love embraces
 Carudatta

Carudatta —(Gesticulating the effects of the touch embrac-
 ing in return)

O cloud thunder you on deeper [still]! Through your
 favour my body tormented by love attains to the condition
 of the Kadamba flowers with horripilation set in and passion
 excited on account of the close touch (47)

Vidūṣaka —Son of a whore Rainy day you [are] now a
 [veritable] boor in that you are frightening her ladyship with
 the lightning

• Carudatta —Friend you should not [lit. do not deserve to]
 scold [the Durdina like that]

Let the Rainy day with ceaseless showers go on for a
 hundred years! Let the lightning flash forth for { I owe to
 them that } I have been embraced by the beloved difficult to
 secure by { people } like us! (48)

अरि च । वयस्य

धन्यानि तेषां खलु जीवितानि ये कामिनीनां गृहमागतानाम् ।
आर्द्राणि मेघोदकशीतलानि गात्राणि गात्रेषु परिष्वजन्ते ॥४९॥

प्रिये वसन्तसेने

स्तम्भेषु प्रचलितवद्विसंचयान्त
शीर्णत्वात्कथमपि धार्यते वितानम् ।
एषा च स्फुटितसुधाद्रवानुलेपा
स्तक्लिन्ना सलिलभरेण चित्रभित्ति ॥ ५० ॥

(ऊर्ध्वमत्रलोक्य) अये इन्द्रधनु । प्रिये पश्य पश्य

त्रियुज्जिह्वेनेदं महेन्द्रचापोच्छ्रितायतभुजेन ।
जलधरयिवृद्धहनुना विजृम्भितामिरान्तरीक्षेण ॥ ५१ ॥

तदेहि । अभ्यन्तरमेव प्रविशात्र* । (इत्युत्थाय परिक्लामति)

And further, friend,

•Blessed indeed [are] the lives of those who with [their]
bodies [closely] embrace the bodies wet and cool with rain
[lit cloud] water, of lovely ladies come to [their] house [of
their own accord] ! (49)

Beloved Vasāntasēnā,

The canopy, being tattered, is somehow [or, with great
difficulty] supported on the pillars, with the ends of pedestal-
masonry being dislocated, and this painted wall too [is]
completely wetted with the down pour (bhara) of water, on
account of the plaster coating being cracked (50)

(Looking upwards) Ah ! The Rain bow ! Beloved, see, see—

Here is the sky as though yawning, with [its] tongue in
the form of lightning, long uplifted arms in the form of
Indra's bow, [and] lengthened chin in the form of the
clouds ! (51)

So, come, let us enter the inside itself [of the house]

[Rising up, moves about

तालीषु तारं विटपेषु मन्द्रं शिलासु रुक्ष सलिलेषु चण्डम् ।
 संगीतवीणा इव ताड्यमानास्तालानुसारेण पतन्ति धाराः ॥५०॥
 (इति निम्नान्ता सर्व)

इति दुर्दिनो नाम पञ्चमोऽङ्कः ।

Sharply on the Tala leaves, deep-sounding on the branches,
 harshly on the slabs of stone [and] loudly [or, violently] on
 the waters, are falling down the showers, like lutes in
 musical concerts, being struck [or, played upon] in accord-
 ance with the keeping of time ' (52)

{ *Exeunt omnes*

Here ends the Fifth Act called ' Durdina ' [Romy day] °

पद्योऽङ्क

(तत. प्रविशति चेटी)

चेटी—कथ अज्ज वि अज्जआ ण विवुज्झदि । भोडु । पविसिअ पढि-
३ बोपइस्सम् । [कथमद्याप्यार्या न विबुध्यते । भवतु । प्रविश्य प्रविबोधयिष्यामि ।]
(इति नाट्येन परिक्रामति)

(तत. प्रविशत्याच्छादितशरीरा प्रसन्ना वसन्तसेना)

६ चेटी—(निरुप्य) उत्थेडु उत्थेडु अज्जआ । पभाद संवत्तम् । [उत्तिष्ठतु-
त्तिष्ठतार्या । प्रभात सकृत्तम् ।]

वसन्तसेना—(प्रतिबुध्य) कथ रत्ति ज्जेव पभाद संवत्तम् । [कथ
९ रात्रिरेव प्रभात सकृत्तम् ।]

चेटी—अम्हाण एसो पभादो । अज्जआए उण रत्ति ज्जेव । [अस्माक-
मेतन्प्रभातम् । आर्याया. पुन रात्रिरेव ।]

१२ वसन्तसेना—हजे कहि उण तुम्हाण जूदिअगे । [चेति कुत पुनर्यु-
ष्माक सूतम् ।]

ACT VI

(Then enter Ceti)

Ceti—What, Madam has not awakened even now ! Well,
entering [her apartment] I shall awaken [her]

[Gesticulates walking about

(Then is discovered Vasantasena, asleep with her
body covered up)

Ceti—(Scrutinising) Rise up, rise up, Madam It has
dawned [or, morning has come]'

Vasantasena—(Awakening) What, the night itself has
turned into dawn ?

Ceti—To us it [is] dawn, to Madam however [it is]
night itself

Vasantasena—Ceti, where again [is] your gambler ?

चेटी—अज्जए वट्टमाणअ समादि सिअ पुप्फकरण्हअ जिण्णुज्जाण गदो
अज्जचारुदत्तो । [आर्ये बधमानअ समादिअ पुप्फकरण्हअ जीणोदान गत आर्ये १५
चारुदत्त ।]

वसन्तसेना—किं समादि सिअ । [किं समादिअ ।]

चेटी—जाएहि रत्ताए पवहणम् वसन्तसेना गच्छदु ति । [योजय रामो १०
पवहणम् वसन्तसेना गच्छत्विति ।]

वसन्तसेना—हज्ज कहि मए गतव्वम् । [चदि कुअ मया गन्तयम् ।]

चेटी—अज्जए जहि चारुदत्तो । [आय यअ चारुदत्त ।] २५

वसन्तसेना—(चदा पविष्ये) हज्ज सुट्ठु ण निज्याददो रत्तीए । ता
अज्ज पच्चकअ पेविस्ससम् । हजे कि पविट्ठा अह इह अअमन्नरचव्वस्सालअम् ।
[चदि सुट्ठु न निष्यति रामा । तअय प्रअक्ष प्रपिष्ये । चदि कि प्रविणहमिहाअम् २५
न्तरचतुशालकम् ।]

चेटी—ण कवल अअन्तरचट्टस्सालअम् । सव्वजणस्स वि हिअअ
पविट्ठा । [न कवलअमन्तरचतु शालकम् । सव्वजनस्यापि हृदय पविश ।] २७

वसन्तसेना—अपि सतप्पादि चारुदत्तस्स परिअणा । [अपि सतप्पेने
चारुदत्तस्य परिजन ।]

चेटी—सतप्पिस्स दि । [सतप्प्यति ।] ३०

Ceti—Madam having directed Vardhamanaka the noble
Carudatta has gone to the old garden Puspakarandaka.

Vasantasena—Directing what ?

Ceti—Arrange for the car at [that is while it is still] night
time] so that Vasantasena might go

Vasantasena—Ceti where have I to go ?

Ceti—Madam where Carudatta [is]

Vasantasena—(Embracing Ceti) Ceti [Carudatta] was
not well gazed at intently [by me] at night So to-day I shall
directly look at him Ceti what have I here entered the
inner quadrangle ?

Ceti—Not merely the inner quadrangle [you have] entered
the hearts as well of all people.

Vasantasena—Are Carudatta's servants fretting about ?

Ceti—They would be fretting about

वसन्तसेना—इदा । [कदा ।]

चेटी—जदो अज्जआ गमिस्सदि । [यदर्या गमिष्यति ।]

३३ वसन्तसेना—तदो मए पढमं संतप्पिद्व्वम् । (सानुनयम्) हजे गेणह
 १ एवं रअणावलिम् । मम बहिणिआए अज्जाधूदाए गदुअ समप्पेहि । भणिद्व्वं
 अ—अहं सिरिचारुदत्तस्य गुणणिज्जिदा दासी तदा तुम्हाणं पि । ता एसा
 ३६ तुह ज्जेव कण्ठाहण होदु रअणावली । [तदा मया प्रथमं सतप्तव्यम् । ...चेटि
 गृहाणेमा रत्नावलीम् । मम भगिन्या आर्याधूतायै गत्वा समर्पय । वक्तव्य च—अह
 श्रीचारुदत्तस्य गुणनिर्जिता दासी तदा युष्माकमपि । तत्रेषा तत्रैव कण्ठाभरणं भवतु
 ३९ रत्नावली ।]

चेटी—अज्जए कुपिस्सदि चारुदत्तो अज्जाए दाव । [आर्ये कोपिष्यति
 चारुदत्त आर्यायै तावत् ।]

४२ वसन्तसेना—गच्छ । ण कुपिस्सदि । [गच्छ । न कोपिष्यति ।]

चेटी—(गृहीत्वा) अं अज्जआ आणवेदि । (इति निष्क्रम्य पुनः प्रविशति)
 अज्जए भणादि अज्जा धूदा—अज्जउत्तेण तुम्हाणं पसादीकिदा । ण जुत्ते
 ४५ मम एदं गेपिहदुम् । अज्जउत्तो ज्जेव मम आहरणविसेसो ित्ति जाणादु भोदी ।
 [यदर्याज्ञापयति । ..आर्ये भगत्यार्या धूता—आर्यपुत्रेण युष्माकं प्रसादीकृता । न
 युक्त ममैता गृहीतुम् । आर्यपुत्र एव ममाभरणविशेष इति जानातु भवती ।]

४८ (ततः प्रविशति वारकं गृहीत्वा रक्षिका)

Vasantasenā :—When ?

Ceti :—If Madam would be going

Vasantasenā :—In that case, I ought to be fretting first. (*Imploringly*) Ceti, take this jewel-necklace Go and [lit having gone] deliver [it] over to my sister, the noble Dhūtā, and this should be said—* I [am] a slave to the illustrious (*śri*) Cārudatta, won by [his] virtues, so [I am a slave] to you as well. So, let this jewel-necklace be the neck ornament for you alone !*

Ceti :—Madam, Carudatta might perhaps get angry with her ladyship !

Vasantasenā :—Go, he would not be angry.

Ceti :—(*Taking it*) As Madam commands (*Going out, re-enters*) Madam the noble Dhūtā says—* [This jewel-necklace] has been given to you as a favour by my Lord. It [is] not proper for me to take it My Lord himself [is] my ornament *par excellence*—let Madam understand [this]*

(*Then enter Radsnikā, taking with her a boy*)

रदनिका—एहि वच्छ सअडिआए कीरम्ह । [एहि बत्स शकटिकया वीडाव ।]

दारक—(सकरणम्) रदणिए किं मम एदाए मडिआसअडिआए । ते
ज्जव सोवणसअडिअ इहि । [र निक किं ममेतया मूत्तिआशकटिकया । तामेव ५१
सोवणशकटिका देहि ।]

रदनिका—(सनिर्वद नि स्वस्य) जाद कुशे अम्हाण सुवणववहारो ।
तादस्स पुणो वि रिद्वीए सुवणसअडिआए कीरिस्ससि । (स्वगतम्) ता जाव ५२
विणादेमि णम् । अज्जआए वसन्तसणआए समीव उवसप्पिस्सम् । (उपसृत्य)
अज्जए षणमामि । [जात कुतोऽस्माक सुवर्णव्यवहार । तातस्य पुनएपि कञ्चया
सुवर्णशकटिकया वीडिव्यसि । तयावडिनोदयाम्येनम् । आर्याया वत्त वसेनाया ५३
समीपमुपसर्पिव्यामि । आर्यं षणमामि ।]

वसन्तसेना—रदणिए साअद दे । कम्म उण अअ दारओ । अणल
किदसरीरो वि चन्दमुहो आणन्देदि मम हिअअम् । [रदनिके स्वागत ते । कस्य ६०
पुनरय दारम् । अन्तस्सतशीरोऽपि चन्द्रमुख आनन्दयति मम हृदयम् ।]

रदनिका—एसो वखु अज्जचारुदत्तस्स पुत्तो रोहसेणो णाम । [एव
खत्वार्यचारुदत्तस्य पुत्रो रोहसेनो नाम ।] ६३

वसन्तसेना—(बाह प्रसार्य) एहि मे पुत्तअ आलिङ्ग । (इत्यङ्क उपरोदय)
अणुकिद अणेण पिदुणो रुवम् । [एहि मे पुत्रक आलिङ्ग । अनुकृतमनेन
पितृ रूपम् ।] ६६

Radanika—Come dear one let us play with [this] toy cart

Daraka—(*Plaintively*) Radanika what have I to do with
this clay toy cart ? Give [me] that same golden toy-cart

Radanika—(*Sighing in dejection*) Darling, whence dealing
with gold on our part ? With prosperity [returning] once
again to [your] paps you would be playing with a golden toy-
cart (*To herself*) So I shall just [try to] divert him I
shall go to the noble Vasantasena (*Approaching*) Madam, I
salute [you]

Vasantasenā—Radanika welcome to you ! Who'e again
[is] this boy ? Though with a body unadorned with ornaments,
the moon faced one delights my heart'

Radanikā—He [is] indeed the son of the noble Carudatta,
Robasena by name

Vasantasena—(*Stretching forth her arms*) Come, my dear
boy, embrace [me] (*Placing him on her lap*) By him has been
imitated the [handsome] form of [his] father !

रदनिका—ण केवलं रूपम् सीलं पि तक्केमि । एदिणा अज्जचारुदत्तो
अत्ताणअं विणोदेदि । [न केवल रूपम् शीलमपि तर्कयामि । एतेनार्यचारुदत्त
६९ आत्मानं विनोदयति ।]

वसन्तसेना—अथ किंणिमित्तं एसो रोअदि । [अथ किंनिमित्तमेव रोदिति ।]

रदनिका—एदिणा पडिवेसिअगहवइद्वारअकेरिआए सुवण्णसअडिआए
७२ कीलिदम् । तेण अ सा णीदा । तदो उण तं मग्गन्तस्स मए इअं मड्डिआसअ-
डिआ कट्टुअ दिण्णा । तदो भणादि—रदणिए किं मम एदाए मड्डिआसअडि-
आए । तं ज्जेव सोवण्णसअडिअं देहि त्ति । [एतेन प्रतिवेशिकगृहपतिदारकस्य
७५ सुवर्णशकटिकया क्रीडितम् । तेन च सा नीता । ततः पुनस्ता याचतो मयेय मृत्तिमा-
शकटिका कृत्वा दद्या । ततो भणति—रदनिके किं ममेतया मृत्तिमाशकटिकया ।
तामेव सुवर्णशकटिका देहि इति ।]

वसन्तसेना—हद्धी हद्धी । अअं पि णाम परसंपत्तीए संतप्पदि । भअवं
कअन्त पोअखरवत्तपडिद्वजलविन्दुसरिसेहिं कीळसि तुमं पुरिसभाअघेएहिं ।
(इति साक्षा) जाद मा रोद । सोवण्णसअडिआए कीलिस्ससि । [हा धिक् हा
८१ धिक् । अयमपि नाम परसंपत्त्या सतप्यते । भगवन्कृतान्त पुष्करपत्रपतितजलविन्दु-
सदृशैः क्रीडति त्व पुरुषभाग्येयैः । ... जात मा रुदिहि । सुवर्णशकटिकया क्रीडिष्यसि ।]

दारकः—रदणिए का एस । [रदनिके केपा ।]

वसन्तसेना—पिडुणो दे गुणणिज्जिदा दासी । [पितृस्ते गुणनिर्मिता दामी ।]

Radanika —Not merely form, but character too, I think.
The noble Cārudatta diverts himself with him.

Vasantasenā —Now, for what reason has he been crying ?

Radanikā —He played with the golden toy-cart of the
[little] son of the neighbour-gentleman [lit householder]. And
that was taken away by him. Then when he asked for it, I
made this clay toy-cart and gave [it to him]; when he says—
‘ Radanikā, what have I to do with this clay toy-cart ? Give
[me] that same golden toy-cart ’

Vasantasenā :—Oh fie ! Alas ! This one too is tormented by
the wealth of others ! Divine Fate ! You play with the fortunes
of people, resembling drops of water fallen on a lotus-leaf !
(With tears) Darling, weep not. You shall play with a golden
toy-cart.

Dāraka :—Radanikā, who [is] this one ?

Vasantasenā :—Your father's slave won over by [his]
virtues !

रदनिका—जाद अज्जआ दे जणणी भोदि । [जात आर्याते जननी भवति ।]

दारक—रदणिण अलिअ तुम भणासि । जइ अम्हाण अज्जआ जणणी ता कीस अलाकिदा । [रदनिके अलीक त्व भणासि । यद्यस्माकमार्या जननी तत्कि-
मर्थमलङ्कृता ।]

वसन्तसेना—जाद मुद्धेण मुहेण अट्टिकरुण मन्तेसि । (नाट्येनाभ-
गान्यवताय रुदती) एसा दाणि इ जणणी सवुत्ता । ता गेण्ह एद अलङ्कारअम् । १०
सोवण्णसअडिअ घडावेहि । [जात मुग्धेण मुखेनातिकरुण मन्त्रयसि । ... एपेदानीं
ते जननी सवुत्ता । तद्दृहाणैतमलङ्कारम् । सौवर्णशकटिका कारय ।]

दारक—अवेहि । ण गेण्हिहस्सम् । रोदसि तुमम् । [अपेहि । न ग्रही १३
प्यामि । येद्विपि त्वम् ।]

वसन्तसेना—(अश्रुणि प्रमृज्य) जाद ण रोदिस्सम् । गच्छ । कील ।
(अलङ्कारैर्मुकुटकटिक पूरयित्वा) जाद कारेहि सोवण्णसअडिअम् । [जात न १६
रोदिप्यामि । गच्छ । व्रीड । जात कारय सौवर्णशकटिकाम् ।]

(इति दारकमादाय निष्क्रान्ता रदनिका)

(प्रविश्य प्रवहणाधिरूढ) चेट—रदणिण लदणिण णिवेदेहि अज्जआए १९
वसन्तसेनाए—ओहालिअ पक्खदुआलए शज्ज पवहण चिट्ठदि । [रदनिके
रदनिके निवेदयार्यायै वसन्तसेनायै—अपवारित प्रह्वारके सज्ज प्रवहणं तिष्ठति ।]

Radanikā —Darling Madam is your mother

Dāraka —Radanikā you are speaking untruth If Madam
[is] our mother then for what reason [is] she adorned with
ornaments ?

Vasantasena —Dear boy, with [your] guileless face, you
are talking very pitably ! (Gesticulating taking off the ornaments,
weeping) Here have I now become your mother ! So take this
heap of ornaments get a golden toy-cart made [out of them]

Daraka —Away with [it] ! I shall not take [them] You
are weeping !

Vasantasenā —(Wiping off her tears) Darling, I shall not
weep. Go, play on (Filling the clay toy-cart with the ornaments)
Darling, get a golden toy-cart made [out of them]

[Taking the boy, exit Radanikā

(Entering mounted on a car) Ceta —Radanikā, Radanika !
Inform her ladyship Vasantasenā —'The car stands ready
covered up, at the side-door'.

गच्छामि । वहध बरह्णा वहध । (परिम्याबलोदय च) कथं गामशलेहिं लुद्धे
 मग्गे । किं दाणिं एत्थ कलइइशम् । (साटोपम्) अले ले ओशलध । ओशलध । १२०
 (आरुप्य) किं भणाध—एशे कइशकेलके पवहणे ति । एशे लाअशालअशंठाण
 केलके पवहणे ति ता शिधं ओशलध । (अवलोक्ष्य) कपम् एशे अवले शहिअं
 विअ मं पेविसअ शहश ज्जेव जूदपठाइदे विअ जूदिअठे ओहालिस अत्ता १२१
 णअ अण्णदो अवकन्ते । ता को उण एशे । अथवा किं मम एदिणा । तुलिद
 गमिइशम् । अले ले गामेलुआ ओशलध ओशलध । किं भणाध—मुहुत्तअं चिट्ठ
 चक्रपरिवट्टि देहि ति । अले ले लाअशालअशंठाणकेलके हग्गे शूठे चक्रपालि-१२२
 चट्टि दइइशम् । अथवा एशे एआई तवइशी । ता एवं कलेमि । एदं पवहणं
 अज्जचालुदत्तइश रुवत्ताडिआए पत्तदुआले थावेमि । (इति पवहण सस्थाप्य)
 एशे म्हि आअदे । [आइसोऽस्मि राजश्यालकसस्थानेन—स्थावरक पवहण गृहीत्वा १२३
 पुण्णरुण्डक जीर्णोद्यान त्वरितमागच्छ इति । भवतु । तत्रैव गच्छामि । वहत बली-
 वरं वहतम् । ...कथं यामशकूटे रुद्धो मार्गः । किमिदानीमत्र करिष्यामि । ... अरे रे
 अपसरत अपसरत । ...किं भणथ—एतत्कस्य पवहणम् इति । एतद्राजश्यालकसस्थानस्य १२४
 पवहणमिति तच्छीघ्रमपसरत । ...कथम् एषोपरः समिकमिव मा प्रेक्ष्य सहसैव दूत-
 पलायित इव दूतस्रोऽपवार्यात्मानमन्यतोऽपक्रान्तः । तत्कः पुनरेफः । अथवा किं
 ममेतेन । त्वरितं गमिष्यामि । अरे रे शम्याः अपसरत अपसरत । किं भणथ—मुहु- १२५
 र्तकं निष्ठं चक्रपरिवृत्तिं देहि इति । अरे रे राजश्यालकसस्थानस्याहं शूरश्वरुपरिवृत्तिं

karandaka' Well, I shall go just there. Lead on, bullocks,
 lead on' (*Moving about and beholding*) What! The way is
 blocked up by the village carts! What shall I now do here?
 (*Arrogantly*) Aye, you, get out of the way, get out of the way!
 (*Listening*) What do you say—'Whose [is] this car?' This [is] the
 car of the king's brother-in-law Samsthānaka; and so, get out of
 the way quickly (*Beholding*) What! Here [is] some one (*aparaha*)
 suddenly moving off in another direction, concealing himself,
 like a gambler running away from the game, on seeing me like
 the Sabhika! So, who again [is] he? Or rather, what have I to
 do with this? I shall go quickly. Oh, you rustics, get out of the
 way, get out of the way! What do you say—'Wait for a while;
 give a turn to the wheel'. Oh you! I, belonging to the king's
 brother-in-law Samsthānaka [and so] brave, should give a turn
 to the wheel! Or rather, this one [is] a poor fellow, all alone.

दास्यामि । अथवा एष एकाकी तपस्वी । तदेव करोमि । एतत्प्रवहणमार्यचारुदत्तस्य
 १३८ वृक्षवाटिकायाः पक्षद्वारे स्थापयामि । ... एषोऽस्म्यागतः ।] (इति निष्क्रान्तः)

चेटी—अज्जए णेमिसद्धो विअ सुणीअदि । ता आअदो पवहणो ।

[आर्ये नेमिशब्द इव श्रूयते । तदागत प्रवहणम् ।]

१४१ वसन्तसेना—हजे गच्छ । तुवरदि मे हिअअम् । ता आदेसेहि पक्स-
 दुआरअम् । [चेदि गच्छ । त्वत्ते मे हृदयम् । तददेशम् पक्षद्वारम् ।]

चेटी—एडु एडु अज्जआ । [एत्नेत्वार्या ।]

१४४ वसन्तसेना—(परिक्रम्य) हजे वीसम तुमम् । [चेदि विश्राम्य त्वम् ।]

चेटी—अं अज्जआ आणवेदि । [यदर्यात्तापयति ।] (इति निष्क्रान्तः)

वसन्तसेना—(दक्षिणाक्षिसन्द सूचयित्वा प्रवहणमधिरुह्य च) किं ण्णेदं

१४७ फुरदि दाहिणं लोअणम् । अथवा चारुदत्तस्य ज्जेव दंसणं आणिमित्तं पमज्ज-
 इस्सदि । [किं त्विदं स्फुरति दक्षिणं लोचनम् । अथवा चारुदत्तस्यैव दर्शनमनिमित्तं
 प्रमार्जयिष्यति ।]

१४८ (प्रविश्य) स्थावरकञ्चेटः—ओशालिदा मए शअढा । ता जाव गच्छामि ।
 (इति नाट्येनाधिरुह्य चालयित्वा । स्वगतम्) भालिके पवहणे । अथवा चक्रपलि-
 वट्टिआए पलिइशन्तइश भालिके पवहणे पडिभाशेदि । भोडु । गमिइशम् । जाय

So, I shall do this I shall park this car at the side-door of the
 grove of trees belonging to the noble Cārudatta. (*Parking the
 car*) Here am I coming ! [*Exit*

Ceṭī —Madam, [some noise] like the noise of the rims is
 heard So, the car has arrived

Vasantasenā —Ceṭī, go; my heart hastens [me] on; so,
 direct [me to] the side-door.

Ceṭī :—Come, Madam, come

Vasantasenā —(*Moving about*) Ceṭī, rest you [yourself]

Ceṭī —As Madam commands. [*Exit*

Vasantasenā :—(*Indicating the throbbing of the right eye, and
 mounting the car*) Why possibly is this [my] right eye throbbing ?
 Or rather, the sight of Cārudatta himself would wipe off [any]
 evil omen !

(*Entering*) Sthāvaraka Ceṭī :—The carts have been got out
 of the way by me So, I shall go. (*Gesticulating mounting and
 driving; to himself*) Heavy [is] the car ! Or rather, the car

गोणा जाय । [अपसारिता मया शकटाः । तथावद्वच्छामि । ... भारतव्यवहणम् । १५२
अथवा चक्रपरिवर्तनेन परिभ्रान्तस्य भारतव्यवहणं प्रतिभाषते । भवतु । गमिष्यामि ।
यात गावौ यातम् ।]

(नेपथ्ये) अरे रे दोवारिका अपमत्ता सप्तु सप्तु गुम्मट्याणेषु होष । १५३
एसो अञ्ज गोवालदारओ गुचिअ भञ्जिअ गुत्तिवालअं वावादिअ वन्धण भेदिअ
परिअमहो अक्कमदि । ता मेणहव गेणहव । [अरे रे दोवारिकाः अपमत्ताः स्वेषु
स्वेषु गुल्मस्थानेषु भवत । एषोऽयं गोवालदारको गुत्ति भङ्गत्वा गुत्तिपादक व्याघ्राय १५३
वन्धन भित्त्वा परिभ्रष्टोऽप्रकामति । तद्गृहीत गृहीत ।]

(भविष्यत्पटीक्षेपेण सञ्चान्त एकचरणजगनिमडोऽनुगुणितं

आर्यकः परिभ्रामति)

१५२

चेट—(स्वगतम्) महन्ते णअलीए सुभमे उव्वण्णे । ता तुल्लिदं
तुल्लिदं गमिस्साम् । [महाभ्रगर्या सभ्रम उत्पन्नः । तच्चरितं त्वरितं गमिष्यामि ।]

(इति निष्क्रान्तः) १५३

आर्यक—

हिंवाहं नरपतिवन्धनापदेशदयापत्तिव्यसनमहारण्यं महान्तम् ।

पादाप्रस्रियतनिगटैकपादाकूर्ध्वं प्रक्षष्टो गज इय वन्धनात्प्रमामि ॥१॥

appears to be heavy [to me who am] quite fatigued owing to
the turning of the wheel Well, I shall go Move on, bullocks,
move on

(Behind the curtain) O you gate-sentries ! Be [you] watch-
ful at your respective sentry posts ! Here to-day the cow-herd-
boy, breaking through the prison, murdering the jailor [and]
smashing [his] fetters, has slipped away and is moving off. So,
capture [him], hold [him] up !

[Entering, tearing aside the curtain, excited, with the chain
clinging to one foot, and reeled, Āryaka moves about

Ceta —(To himself) A great commotion has started in the
city ! So, I shall go very quickly [Exit

Āryaka —

Having left off the vast big ocean in the form of death-
disaster under the guise of the king's prison, [and] dragging
away one fetter of the chain resting on [or, clinging to] the
fore-part of the foot, do I wander like an elephant slipping
away from the [tying] chain !

(१)

भो. अहं सलु सिद्धदेशजनितपरिनासेन राज्ञा पालकेन घोषादानीय विज्ञप्तने
गूढागारे बन्धनेन बद्ध । तस्माच्च प्रियमुहच्छर्विलकप्रसादेन वन्द्यनात्परि-
३ भ्रष्टोऽस्मि । (अश्रूणि विमृज्य)

भाग्यानि मे यदि तदा मम कोऽपराधो

यद्वन्द्यनाग इव संयमितोऽस्मि तेन ।

देवी च सिद्धिरपि लङ्घयितुं न शक्या-

ऽगम्यो वृषो बलवता सह को विरोध ॥ २ ॥

तच्छुभं गच्छामि मन्दभाग्य. । (विलोक्य) इदं कस्यापि साधोरनावृत-
पक्षदारं गेहम् ।

इदं गृहं भिन्नमदत्तदण्डो विदीर्णसधिश्च महाकपाट ।

धुरं रुदुम्बी व्यसनाभिभूतां दशां प्रपन्नो मम तुल्यभाग्य ॥ ३ ॥

तदत्र तावत्प्रविश्य निष्ठामि ।

(नेपथ्ये) जाध गोणा जाध । [यात गावौ यतम् ।]

३ अर्यक — (आरुष्य) अये प्रवहममित एवाभिवर्तते ।

Oh, I was indeed, after being brought from the hamlet, bound down with a chain in the secret dungeon (or being killed, by King Pālaka, on account of the fright caused by the [prophecy of the] sooth sayer. And from that prison I slipped away through the favour of [my] dear friend Sarvilāka. (Shedding tears)

If [good] fortune [is] mine, then what [was] my fault that I was bound down by him, like a wild elephant? The accomplishment too [of a desired object by] divine [agency] is again not possible to withstand [or, transgress]. Inaccessible [is] the king, what [possible] opposition [can there be] to a powerful person? (2)

So, where shall I go, luckless that I am? (Looking) Here [is] the house with the side-door open of some good man!

This house [is all] dilapidated, [its] huge panel of the gate has no bolt fastened [to it] and is shattered at the joints. Surely [this] householder of equal fortune to that of myself, has attained to a state overcome with calamity! (3)

So, entering just here, I shall stay on

(Behind the curtain) Move on, bullocks, move on

Āryaka — (Listening) Ah! The car is coming up just here!

मयेद्ग्राहीयान न च विपमशीलैरधिगतं

वधूसंधानं वा तदभिगमनोपस्थितामिदम् ।

वहिनैतत्तयं वा प्रवरजनयोर्म्यं विधिवशा-

द्विविक्रवाच्छून्यं मम खलु भवेद्द्वैवविहितम् ॥ ४ ॥

(ततः प्रवहणेन सह प्रविश्य)

वर्धमानकशेटः—हीमाणहे । आणीदे मय जाणत्थत्थेके । लदणिए
णिवेदेहि अज्जआए वसन्तशेणाए—अवत्थिदे सज्जे पवहणे अहिल्लुहिअ पुष्प-
कलण्डअं जिण्णुज्जाणं मच्छदु अज्जआ । [आधर्यम् । अनोते मया यानास्तर-
णम् । तदधिके निवेदयार्यायै वसन्तशेनायै—अवस्थित सज्जं प्रवहणपरिक्रम पुष्प-
करण्डक कीर्णायान मच्छत्वार्या ।]

आर्यकः—(आकर्ष्य) गणिकाप्रवहणमिदम् । वहिर्यां च । मवतु ।
अधिसेहामि । (इति सैरससर्पति)

चेटः—(श्रुत्वा) कथं णेउल्लसहे । ता आजदा खलु अज्जआ । अज्जए
इमे पाइसाल्लज्जकदुआ वइहा । ता पिठ्ठो ज्जेव आलुइदु अज्जआ । [कथं नूपर-
शब्दः । तदगता सत्वार्या । आर्ये इमे नामोक्ताज्जकदुओ बलीवर्गे । तत्पुत्रत एवतो-
हत्वार्या ।] (आर्यकस्तथा करोति) ॥ १२

Would it be a public car, but not occupied by [people of]
unbalanced [or, questionable] character? Or, this a bride's
vehicle coming to take her away? Or, one to be taken out-
side, fit for high-class gentry, through the stroke of fortune?
Or, could it be indeed for me, ordained by fate, unoccupied,
owing to its being unattended? (4)

(Then entering the car) Vardhamānaka Ceṣa :—Ha ! Ha !
I have brought the car-cushions Radsnikā, inform her ladyship
Vasantasenā—'Mounting the car got ready and stationed here,
let Madam proceed to the old garden Puspakarandaka.'

Āryaka :—(Listening) This [is] a courtesan's car ! And a
car going outside ! Well, I shall mount [it] [Approaches slowly

Ceṣa :—(Hearing) What, the noise of the anklets ! Then
Madam has indeed come ! Madam, these [two] bullocks are
fiery [tempered] requiring the use of the nose-string ! So, let
Madam mount just from behind ! [Āryaka does accordingly

चेष्टः—पादुष्फालचालिदाणं पेडलाणं वीशन्ती शहो । भलकन्ते अ
पवहणे । तथा तक्केमि शपदं अज्जआए आत्तुआए होद्व्वम् । ता गच्छामि ।

१५ जाघ गोणा जाघ । [पादोत्फालचालिताना नूपुराणा विभ्रान्तः शब्दः । भारवान्त
च प्रवहणम् । तथा तर्कयामि सापतमार्ययारुढया भवितव्यम् । तद्वच्छामि । यात गावौ
यातम् ।] (इति परिक्रामति)

१८ (प्रविश्य) वीरक — ओरे रे ओरे जअ जअमाणचन्दणअ मङ्गल फुल्लभइ-
प्पमुहा

किं अच्छध घीसद्धा जो सो गोवालहारओ वद्धो ।

भेत्तूण सम वच्चइ णरवइहिअअ अ बन्धणं चावि ॥ ५ ॥

अले पुरत्थिमे पदोलीडुआरे चिह तुमम् । तुमं पि पच्छिमे तुम पि दक्षिणे
तुम वि उत्तरे । जो वि एहो पाआरखण्डो एद अहिरुहिअ चन्दणेण समं गटुअ
३ अवलोएमि । एहि चन्दणअ एहि । इदो दाव । [ओरे रे ओरे जयजयमान-
चन्दनक-मङ्गल-पुष्पभद्रप्रमुखाः

किं स्थं विश्रथा यः स गोपालशरको बद्ध ।

६ भित्त्वा सम वजति नरपतिहृदय च बन्धन चापि ॥

ओ पुरस्तात्पतोलीदारो तिष्ठ त्वम् । त्वमपि पश्चिमे त्वमपि दक्षिणे त्वमप्युत्तरे । योऽ-
प्येव प्राकारखण्ड एतमधिरुह्य चन्दनेन सम गत्वावलोकयामि । एहि चन्दनक एहि ।
८ इतस्तावत् ।]

Ceta —The noise of the anklets set in motion by the rapid movement of the feet, has ceased, the car too has become loaded with a burden so, I infer Madam must have by now mounted up So, I shall go. Move on, bullocks, move on [Moves about (Entering) Viraka —Oh, you, you Jaya, Jayamāna, Candanaka Mangala, Puspabhadrā and others !

Why are you standing unconcerned ? That cow-herd boy who was imprisoned—he has escaped, breaking simultaneously the king's heart as also [his] chains [or, prison] ! (5)

Oh, stand you at the Eastern main road gate ! And you at the Western, you too at the Southern, you too at the Northern. And this portion of the rampart here—ascending this, and going there along with Candanaka, I shall be looking up Come, Candanaka, come Just this way

(प्रविश्य सप्रान्तः) चन्दनकः—अरे रे वीर-विरह-भीमङ्गल-दण्ड-
काठम दण्डसू-धमुह

आअच्छुभ वीसत्या तुरिअं जनेह लहु करेजाह ।
लच्छी जेण ण रण्णी पहवइ गीचन्तरं गन्तुम् ॥ ६ ॥
अवि अ उज्जाणेहु सहासु अ मग्गे णअरीअ थावणे घोसे ।
नं तं जोहह तुरिअ सङ्गा वा जाअए जत्य ॥ ७ ॥
रे रे वीरअ किं किं इरिसिसि भणाहि दाव वीसद्धम् ।
भेतूण अ दग्घणअं को सो गोवालदारअं हरइ ॥ ८ ॥
कस्सद्धमी दिणअरो कस्स चउत्यो अ दट्टए चन्दो ।
छट्ठो अ मग्गवगहो भूमिसुओ पञ्चमो कस्स ॥ ९ ॥
भण कस्स जम्मछट्ठो जीवो णवमो तहेअ सूरसुओ ।
जाअन्ते चन्दणए को सो गोवालदारअं हरइ ॥ १० ॥

[अरे रे वीर-विरह-भीमङ्गल-दण्डकाठ-दण्डसूतमुहः]

(*Entering in excitement*) Candanaka—Oh, you foremost
among whom are Viraka, Vissalya, Bhlmangada, Dandakāka-
[and] Dandasira !

Come on without fear [or, hesitation]; get things going
quickly, make haste, so that Royal Glory would not be able
to pass on to another dynasty' (6)

And farther !

In the gardens, in assemblies, on the roads, in the city, in
the market-places and in hamlets, quickly search on every
body (*am tam*) or where [any] suspicion is aroused' (7)

Oh, you Viraka, what [and] what are you pointing out to
me ? You may speak without hesitation—who [is] he [that] is
carrying off the coward-boy after breaking through the
prison ? (8)

[In] whose [horoscope] [is] the sun [in] the eighth
[mansion] ? And whose is the Moon the fourth, and the planet
Venus the sixth, [and] Mars [the son of the Earth]
the fifth ? (9)

Tell [me] whose [is] Jupiter sixth from the birth mansion,
and like-wise too Saturn, the ninth ? When Candanaka is
alive, who [is] he [who] would carry off the cow-
herd-boy ? (10)

- आमच्छत विश्वस्तास्त्वरितं यन्ध्वं लुब्धं कुस्त ।
 ३ लक्ष्मीयेन न राज्ञः प्रभवति गोमान्तरं गन्तुम् ॥
 अत्र च उधानेषु मभासु च मार्गं नगर्याभाषणे घोषे ।
 तं तमन्वेषयत त्वरितं शङ्का वा जायते यत्र ॥
 ६ रेरे वीरकं किं किं दर्शयति भणसि तावद्विग्रहम् ।
 भित्त्वा च चन्दनकं कं मं गोपालशरकं हरति ॥
 कस्याग्रमो निन्दकं कस्य चतुर्थं भवति चन्द्र ।
 ९ पञ्च भर्गवप्रहो भूमिसुतं पञ्चमं कस्य ॥
 भण कस्य जन्मपद्यो जीवो नवनस्तथैव सूरसुत ।
 जीवति चन्दने कं स गोपालशरकं हरति ॥]
 १२ वीरक — भट्ट चन्दनका
 अत्रहरइ कोवि तुरिभं चन्दनम सवामि तुञ्ज हिअएण ।
 जह अण्डुइददिणअरे गोवालअदारओ खुडिद्वो ॥ ११ ॥
 [भट्ट चन्दनक
 अपहरति कोऽपि त्वरितं चन्दनकं शये तव हृदयेन ।
 ३ यथाधातितदिनमरे गोपालकशरकं खुदितं ॥]
 चेट — जाध गोणा जाध । [यात गावौ यातम् ।]
 चन्दनक — (वृष्टा) अरे र पेसव पेसव ।
 ओहारिओ पवहणो वच्चइ मउझेण राअममसस ।
 एद दाव विआरह कस्स कहिं पवसिओ पवहणो ति ॥ १२ ॥
 [अरे रे पश्य पश्य ।
 अपहारितं प्रवहणं व्रजति मध्येन राजमार्गस्य ।
 ३ एतत्तावद्विचार्य कस्य कुत्र प्रोषितं प्रवहणमिति ॥]

Viraka — Soldier [or, Captain] Candanaka ?

Somebody is quickly carrying him away Candanaka I swear by your heart, for [that] cowherd boy broke loose when the sun had half risen (11)

Ceta — Move on, bullocks move on.

Candanaka — (Seeing) Aye you ! See, see—

A closed car is passing along the middle of the king's highway Just investigate this, whose [and] where, the car is being sent. (12)

वीरकः—(अवलोक्य) अरे पवहणवाहआ मा दाव एवं पवहणं वाहेहि ।
कस्सकेरकं एवं पवहणम् । को वा इध आरूढो । कहिं वा वज्जद । [अरे
प्रवहणवाहक मा ताववेतत्प्रवहणं वाहय । कस्मित्त्वपवहणम् । को वा इहारूढः । कुत्र वा ६
वसति ।]

चेष्टः—एधे वसु पवहणे अज्जचालुदत्ताहेकेलके । इध अज्जआ वस-
न्तशेणा आलुटा । पुप्फकरण्डअं जिणुज्जाणं कीरिटुं चालुदत्तइय णीअदि । १
[एतासलु प्रवहणमार्यचारुदत्तस्य । इहायां वसन्तसेनारूढा । पुष्पकरण्डक जीर्णोद्यान
शीडितुं चालुदत्तस्य नीयते ।]

वीरकः—(चन्दनकुमुदसूत्र्य) एसो पवहणवाहओ मणादि—अज्जचा. १२
लुदत्तस्य पवहणम् । वसन्तशेणा आलुटा । पुष्पकरण्डअं जिणुज्जाणं णीअदि
त्ति । [एष प्रवहणवाहको भणति—आर्यचारुदत्तस्य प्रवहणम् । वसन्तसेनारूढा ।
पुष्पकरण्डक जीर्णोद्यान नीयते इति ।]

चन्दनकः—ता गच्छदु । [तद्वच्छतु ।]

वीरकः—अणवलोदोओ ज्जेव । [अनलौकित एव ।]

चन्दनक —अध ईं । [अध किम् ।]

वीरकः—करस पचएण । [कस्य प्रत्ययेन ।]

चन्दनकः—अज्जचारुदत्तस । [आर्यचारुदत्तस्य ।]

Viraka —(*Beholding*) O car-driver ' Do not just drive the
car [further] To whom does this car belong? And who again
[is] mounted [or, seated] here? And where is [it] going ?

Ceta —This [is] indeed the car of the noble Cāradatta;
Lady Vāsantasenā is seated up here; [and she] is being taken
to the old garden Puspakarandaka, to sport with Cāradatta.

Viraka :—(*Approaching Candanaka*) This car-driver says
—' The car [is] noble Cāradatta's; Vāsantasenā [is] seated
up; [she] is being carried to the old garden Puspakarandaka.'

Candanaka :—Then let it pass.

Viraka :—Without even being inspected ?

Candanaka :—Just so.

Viraka :—Trusting whom ?

Candanaka :—The noble Cāradatta.

२१ वीरक—को अज्जचारुदत्तो का वा वसन्तसेणा जेण अणवल्लोद्द वज्जइ । [क आर्यचारुदत्त का वा वसन्तसेना येनानवलोकित व्रजति ।]

चन्दनक—अरे अज्जचारुदत्त ण जाणासि ण वा वसन्तसेणिअम् ।

२२ जइ अज्जचारुदत्त वसन्तसेणिअ वा ण जाणासि ता गअणे जोण्हासहिद चन्द पि तुम ण जाणासि ।

को त गुणारविन्द सीलमिअङ्क जणो ण जाणादि ।

आवण्णदुक्खमोक्ख चउसाअरसारअ रअणम् ॥ १३ ॥

दो जेव पृअणीआ इह णअरीए तिलअभूदा अ ।

अज्जा वसन्तसेणा धम्मणिही चारुदत्तो अ ॥ १४ ॥

[अरे आर्यचारुदत्त न जानासि न वा वसन्तसेनाम् । यद्यार्यचारुदत्त वसन्तसेना वा न जानासि तदा गगने ज्योत्स्नासहित चन्द्रमपि त्व न जानासि ।

३ कस्त गुणारविन्द झीलमृगाङ्क जनो न जानाति ।

आपन्नदु खमोक्ख चतुसागरसार रत्नम् ॥

द्वेषेव पूजनीयाविह नगर्मा तिलकसूतौ च ।

आया वसन्तसेना धर्मनिधिश्चारुदत्तश्च ॥]

वीरक—अरे चन्दणआ

Viraka—Who [is] the noble Cārudatta, or who, Vasantasenā either that [the car] goes uninspected?

Candanaka—Oh do you not know the noble Cārudatta, nor again Vasantasenā? If you do not know the noble Cārudatta or Vasantasenā either then you do not [as well] know even the moon along with the moon light in the sky!

What person does not know him, with lotus-like virtues, moon like character, [from whom comes] the relief of the grief of the distressed [and who is] the gem—the essence of the four oceans!

(13)

Only two [are] worthy of adoration and the ornament [that is, most distinguished] here in the city,—Lady Vasantasenā and Cārudatta the treasure of piety [or, righteousness]

(14)

Viraka—O Candanaka,

जाणामि चारुदत्तं वधन्तसेणं अ सुदु जाणामि ।

पत्ने अ राजकण्ठे विदरं पि अहं ण जाणामि ॥ १५ ॥

[ओ चन्दनक

जाणामि चारुदत्त वधन्तसेना च सुदु जानामि ।

शोते च राजकार्ये पितारण्यहं न जानामि ॥]

आर्यकः—(स्वगतम्) अयं मे पूर्ववैरी । अयं मे पूर्वबन्धुः । यतः

एककार्यनियोगेऽपि नानयोस्तुल्यशीलता ।

विधाहे च चित्तार्यां च यथा हुतमुज्ज्वैयोः ॥ १६ ॥

चन्दनकः—तुमं तन्तिलो सेणावई रणो पच्चइदो । एदे धारिदा मए
बइडा । अवलोएहि । [त्व तन्विलः सेनापती एतः प्रत्ययितः । एतो धारिती मया
कलीतनी । अवलोक्य ।]

वीरकः—तुमं पि रणो पच्चइदो बलवई । ता तुमं ज्जेव अवलोएहि ।

[त्वपि एतः प्रत्ययितो बलपतिः । तस्मात्त्वमेवावलोक्य ।]

चन्दनकः—मए अवलोइदं तुए अवलोइदं भोदि । [मयावलोकितां त्वया-६
लोकितं भवति ।]

I know Carudatta, and I know Vassutasena [also] quite well. But when the King's business is in question, I know not even my [own] father! (15)

Āryaka :- (To himself) This [Viraka] { is surely } my enemy in last birth; this [Candanaka] my friend in last birth; for—

Even in regard to the office for the same business, there [is] no equal disposition of these two, like [that] of the two fires,—[one] at the wedding and [one] at the funeral pyre. (16)

Candanaka :- You [are] the administrative head, Police-Chief trusted by the King. Here are these bullocks held by me; inspect [now]

Viraka :- You also [are] the Captain [or, Colonel] of the guards, trusted by the King. So, inspect you yourself.

Candanaka :- Would the inspection [carried out] by me be [as good as] an inspection by you?

वीरक — ज तुप अलोइद त रण्णा पालएण अवलोइइम् । [यत्त्वया
१ वलोकित तद्दाला पालकानां कृतम् ।]

चन्दनक — अरे उण्णामेहि धुम् । [अरे उचामय धुम् !]

(चेदस्तथा करोति)

१० आर्यक — (स्वगतम्) अदि रक्षिणो मामवलोकयन्ति । अशस्त्रश्चास्मि
मन्दुभीय । अथवा

भीमस्यानुकरिष्यामि बाहु शस्त्र भविष्यति ।

वर व्यायुज्जतो मृत्युर्न गृहीतस्य बन्धने ॥ १७ ॥

अथवा साहसस्य तावदनवसर ।

(चन्दनका नाट्येन प्रवहणमाह्लावावलोकयति)

आर्यक — शरणागतोऽस्मि ।

चन्दनक — (संकृतभाषित्य) अभय शरणागतस्य ।

आर्यक —

त्यजति किल त जयश्रीर्जहति च मित्राणि वन्दुवर्गश्च ।

भवति च सशोपहास्यो य खलु शरणागत त्यजति ॥ १८ ॥

Viraka — An inspection by you [would be] an inspection
by King Palaka [himself]

Candanaka — Oh raise up the yoke [Gets does accordingly]

Āryaka — (To himself) Would the guards find me out ?
I am again without a weapon luckless that I am ! Or rather,

I shall act like Bhīma [my] arm would be the weapon,
better death while fighting but not in a prison when
captured (17)

Or rather [this is] not just [the proper] time for a rash act.

[Candanaka gesticulating mounting the car betolds]

Āryaka — I approach [you] for protection !

Candanaka — (Resorting to Sanskrit) [I promise] safety to
one approaching for protection !

Āryaka —

The goddess of victory indeed deserts him friends and
kinsmen likewise give [him] up and he becomes a constant
object of ridicule [it fit to be ridiculed] who indeed deserts
one approaching for protection ! (18)

चन्दमक—कथ अज्जओ गोवालदारओ सेणवित्तामिदो, विभु पत्तेरहो
साउणिअस्स हेत्थे णिवदिदो । (विचिन्त्य) एसो अणवराधो सरणादो अज्ज-
चारुदत्तस्स पवहण आरूढो पाणपदस्स मे अज्जसर्विलकस्स मित्तम् । अण्णदो ३
राअणिओओ । ता किं दाणि एत्थ जुत्तं अणुज्जिदुदुम् । अथवा ज मोडु त
मोडु । पट्टम ज्जेव अमअ दिण्णम् ।

भीदाभअप्पदाण दत्तस्स परोवआररत्तिअस्स ।

अइ होइ होउ णासो तहधि हु लोए गुणो ज्जेव ॥ १९ ॥

(सभयमवनीर्य) दिट्ठो अज्जो—(इन्धयाक) ण अज्जआ वसन्तसेणा । तदो
एसा भणादि—जुत्त णेदम् सरिस्स णेदम् ज अइ अज्जचारुदत्त अहिसारिडु
'गच्छन्ती राअभागो परिभूदा । [कथनायको गोवालदारक इयेनविवादिन इव ३
पुत्रथ' शास्त्रिकस्य हस्ते निपत्ति । एदोऽनपराध शरणगत आर्यचारुदत्तस्य
प्रवहणमारूढ प्राणप्रदस्य मे आर्यशर्विलकस्य मित्रम् । अन्यतो राजनियाम ।
तत्किमिदानीमत्र युक्तमनुज्ञातुम् । अथवा यद्भवतु तद्भवतु । प्रथममेवामय दत्तम् । ६

भीताभयदान ददत परोपकाररत्तिस्स्य ।

यदि भवति भवतु नाशस्तथापि खलु लोके गुण एव ॥

Candanaka —What! Aryaka, the cow herd boy, like a bird
haras^{ed} by a hawk has fallen in the hands of a 'fowler'
(*Thinking*) He [is] innocent has approached [me] for pro-
tection, got into the car of the noble Carudatta, [and] is the
friend of the noble Sarvilaka who saved my life [lit my life
giver] on the other hand [there is] the King's office [that is,
my duty as a King's officer] So what [is] now proper to do
here? Or, let whatever is to happen, happen I have already
promised [him] safety

If there be ruin [or destruction] let it be in the case of
one who has granted safety [or freedom from fear] to one
who is afraid and who is genuinely devoted to obliging
others all the same [it would be considered] a merit in elf,
verily, in the world'

(10)

(*Alighing in fear*) I have seen the noble one him—
(*Leaving it half said*) no her ladyship Vacanta-enā Well she
says—' This [is] not proper, this [is] not becoming, that I should

१०० दृष्ट आर्य - न आर्या वसन्तसेना । तदेवा भणति—युक्त नेदम् सदृशं नेदम्
यदहमार्यचारुदत्तमभिसर्तुं गच्छन्तीं राजमार्गे परिभ्रुता ।]

वीरक—चन्दनका एतद्य मह ससओ समुष्णणो । [चन्दनक अत्र मे

१०१ संशयः समुत्पन्नः ।]

चन्दनक—कथं दे ससओ । [कथं ते सहाय ।]

वीरक—

संभमयग्घरकण्ठो तुमं पि जादी सि ज तुए भणिदम् ।

१०२ दिट्ठो मए कखु अज्जो पुणो वि अज्जा वसन्तसेणेत्ति ॥ २० ॥

एतद्य मे अप्पच्चओ । [सभ्रमघृष्टरकण्ठस्त्वमपि जानोऽसि युक्त्वया भणितम् ।

दृष्टो मया खल्वार्यं पुनरप्यार्या वसन्तसेनेति ॥

१०३ अत्र मेऽप्रत्यय ।]

चन्दनक—अरे को अप्पच्चओ तुह । वअ दक्खिणत्ता अब्वत्तभासिणो ।

सस सत्ति सडो सदड्ढोविलभ-कण्णाट-कण्ण-प्पावरणअ-द्विड चोल-चीण-वर्बर-
१०४ खेर-खान मुत्त मधुपादपहुदाणं मिळिच्छजादीण अणेअदेसभासाभिण्णा जहेदुं
मन्तआम दिट्ठो दिट्ठा वा अज्जो अज्जआ वा । [अरे कोऽप्रत्ययस्त्व । वयं
दाक्षिणात्या अव्यक्तभादिणः । स्वयं स्वस्ति-कड-कडड्ढोविल-कण्णाट-कण्णं पावरण-द्विड-
१०५ चोल-चीन-वर्बर खेर-खान-मुत्त-मधुपातप्रभृतीना म्लेच्छजातीनामनेकदेवाभाराभिज्ञा
यथेष्ट मन्वयाम दृष्टो दृष्टा वा आर्य आर्या वा ।]

be humiliated on the king's high way while going of my own
accord to meet the noble Carudatta.'

Viraka—Candanaka, [some] suspicion has arisen [in]
my [mind] here!

Candanaka—How a suspicion [in] your [mind]?

Viraka—You again had become one with a throat pro-
ducing hoarse sound owing to excitement, when you said 'I
have surely seen the noble one him' and again 'Her ladyship
Vasantsena'

(20)

Herein [lies] my disbelief

Candanaka—Oh, what [this] disbelief of yours. We
southerners [are] not very accurate [or, distinct] talkers. We
conversant as we are with the dialects of many countries of the
Mleccha tribes such as Khassa, Khatra, Kada, Kadattobila,
Karnāta, Karṇa Prāvarāna, Dravida, Cola, Cōlas, Barbara,
Khera, Khana, Mukha, Madhughata, speak out at our will
'Aryah drstah or drstā, Ārya drstah or drstā.'

वीरकः—णं अहं पि पलोएमि । राअअण्णा एसा । अहं रण्णो पच्चइदो ।
[नन्दहमपि प्रलोकयामि । राजाशैषा । अहं राशः प्रत्ययितः ।]

चन्दनकः—ता किं अह अप्पच्चइदो सुवृत्तो । [तत्किमहमप्रत्ययितः
सवृत्तः ।]

वीरकः—णं सामिणिओओ । [ननु स्वामिनियोगः ।]

चन्दनकः—(स्वगतम्) अज्जगोवालदारओ अज्जचारुदत्तस्स पवहणं
अहिरुहिअ अवक्कमदि ति जइ कहिज्जदि तदो अज्जचारुदत्तो रण्णा सासि-
ज्जइ । ता को एत्थ उवाओ । (विचिन्त्य) कण्णाउकलहप्पओअं कलेमि ।
(मकाराम्) अरे वीरअ मए चन्दणकेण पलोइदं पुणो वि तुमं पलोएसि । को
तुमम् । [आर्यगोपालदारक आर्यचारुदत्तस्य पवहणमधिरुग्नापकामतीति यदि कथ्यते
तदार्यचारुदत्तो राज्ञा शास्यते । तत्कोऽन्वेषायः । ... कर्णादिफलप्रयोगं करोमि ।
... अरे वीरक मया चन्दनकेन प्रलोकितं पुनरपि त्वं प्रलोकयसि । करत्वम् ।]

वीरकः—अरे तुम पि को । [अरे त्वमपि कः ।]

चन्दनकः—पूइज्जन्तो माणिज्जन्तो तुम अप्पणो जादिं ण सुमरेसि ।
[पूज्यमानो मान्यमानस्त्वमात्मनो ज्ञातिं न स्मरसि ।]

वीरकः—(सक्रोधम्) अरे का मह जादी । [अरे का मम जातिः ।]

चन्दनकः—को भणउ । [को भणतु ।]

Viraka —I say, I also shall inspect [it] Such [is] the
king's order. I am trusted by the king [or, I have the king's
confidence]

Candanaka —Then, what, have I become untrustworthy?

Viraka —I say, [it is] the king's order

Candanaka —(To himself) If it is let known that the
noble cow-herd-boy escaped by getting into the car of the noble
Cārudatta, then the noble Carudatta would be punished by the
king So, what [is] the remedy here? (Thinking) I shall stage
a quarrel as in the Karnāṭa [country] (Aloud) O Viraka,
you [desire to] inspect again what has been [already] inspected
by me, Candanaka! Who [are] you?

Viraka —Oh, who [are] you too?

Candanaka —Adorable, respectable [that] you [are, you]
do not remember your own lineage?

Viraka —(With wrath) Oh, what [is] my lineage?

Candanaka —Who could speak out?

वीरक—भणउ । [भणतु ।]

चन्दनक—अहवा ण भणामि ।

जाणन्तो वि हु जादिं तुज्झ अ ण भणामि सीलविहवेण ।

चिह्वउ महाच्चिअ मणे किं च कइत्थेण भग्गेण ॥ २१ ॥

[अथवा न भणामि ।

जानन्नपि सलु जातिं तत्र च न भणामि शीलविभवेन ।

निग्रतु ममैव मनसि किं च कपि थन भग्नेन ॥]

वीरक—ण भणउ भणउ । [नतु भणतु भणतु ।] (चन्दनक सत्ता ददाति)

वीरक—अरे किं णणदम् । [अरे किं न्विदम् ।]

चन्दनक—

सिण्णसिलाअलहत्थो पुरिसाण कुच्चगण्ठिसट्टवणो ।

कत्तरिवावुद्धहत्थो तुम पि सेणावई जादो ॥ २२ ॥

[शीर्णशिलातलहस्तं पुरुषाणां कूर्चमन्थिससंस्थापनं ।

कर्तरीच्यापृतहस्तास्त्वमपि सेनापतिजातः ॥]

वीरक—अरे चन्दणमा तुम पि माणिज्जन्तो अप्पणोकेरिक् जादिं
ण सुमरेसि । [अरे चन्दनक त्वमपि मायमान आत्मनो जातिं न स्मरसि ।]

Viraka —Speak out

Candanaka —Or rather, I shall not speak out

Although knowing indeed about your lineage I shall not speak out owing to [my] glorious character [lit glory of character] Let it stay in my mind alone what [is the use] of breaking a Kapittha fruit? (21)

Viraka —I say, speak out speak out

[Candanaka makes signs (suggestive of Viraka's lineage)

Viraka —Oh, what possibly [is] this ?

Candanaka —

With [your] hand [working] on a broken slab piece, arranging the knotted hair [or, beards] of men and the hand busy with the pair of scissors, you again have [now] become a Captain ! (22)

Viraka —O Candanaka you too [O] adorable one do not remember your own lineage ?

चन्दनकः—अरे का मह चन्दनअस्स चन्दवित्तुद्धस्स जादी । [अरे
का मम चन्दनकस्य चन्दवित्तुद्धस्य जातिः ।] ६

वीरकः—को भणउ । [को भणतु ।]

चन्दनकः—भणउ भणउ । [भणतु भणतु ।] (वीरको नाम्नेन
सहा वदाति) ९

चन्दनकः—अरे किं णोद्धम् । [अरे किं त्विद्धम् ।]

वीरकः—अरे सुणाहि सुणाहि ।

जादी तुज्झ विसुद्धा मादा भेरी पिदा पि दे पडहो ।

दुम्मह करडअभादा तुमं पि सेणावर्द्ध जादो ॥ २३ ॥

[अरे शृणु शृणु ।]

मानिस्ताव विशुद्धा गता भेरी पितापि ते पडहः ।

दुर्मह करटकमाला त्वमपि सेनापतिर्जातः ॥] १

चन्दनकः—(सकोधम्) अहं चन्दनओ चम्मारओ । ता पओएहि पव-
हणम् । [अहं चन्दनकश्चर्मकारः । तत्पत्न्योरुप प्रवहणम् ।]

वीरकः—अरे पवहणवाहआ पडिवत्तावेहि पवहणम् । पओइस्सम् । [अरे ६
पवहणवाहक परिवर्तय प्रवहणम् । प्रतीकयिष्यामि ।]

Candanaka :-—Oh, what [is] the lineage of me, Candanaka,
pure as the moon ?

Viraka :-—Who could speak out ?

Candanaka :-—Speak out, speak out.

[Viraka gesticulates making signs]

Candanaka :-—Oh, what possibly [is] this ?

Viraka :-—Oh, listen, listen.

Your lineage [is] pure [indeed] ! Mother a kettle-drum,
father too a labor ! [O] ill-faced one, you too with a crow
[or, some musical instrument] for your brother, have [now]
become a Captain ! (23)

Candanaka :-—(With wrath) I, Candanaka, a shoe-maker !
Well, inspect the car.

Viraka :-—O car-driver, turn round the car. I am going to
inspect [it].

(चेत्यथा वंपोनि । वीरक प्रवहणमारोडुमिच्छति । चन्दनकः सहसा केशेषु
१ गृहीत्वा पातयति पादेन ताडयति च)

वीरक—(सजीपमुत्थाय) अरे अहं तु ए वसित्थो राआणात्तिं करेन्तो
सहसा केषेसु गेण्हिअ पादेन ताडिदो । ता सुणु रे अहिअरणमज्जे जइ दे
१२ चउरह्ण ण कप्पावेमि तदो ण होमि वीरओ । [अरे अहं त्वया विश्वस्तो राजाहतिं
कुर्वन्महासा केशेषु गृहीत्वा पादेन ताडितः । तच्छृणु रे अधिकरणमध्ये यदि ते वृत्त-
रुद्धं न स्तुष्यामि तदा न भवामि वीरकः ।]

१५ चन्दनक—अरे राअउल अहिअरण वा वज्ज । किं तुए सुणअमरिसेण ।
[अरे राजमलमधिकरण वा वज्ज । किं त्वया शुककसदृशेण ।]

वीरक—तह । [तथा] (इति निष्कातः)

१८ चन्दनक—(रिशोऽवलोक्य) गच्छ रे प्रवहणवाहआ गच्छ । जइंको वि
पुच्छति तदा भणमि—चन्दणअवीरएहिं अत्रलाइदु प्रवहण वज्जइ । अज्जे
वसन्तसणे इमं च अहिण्णण द देमि । [गच्छ रे प्रवहणवाहक गच्छ] यदि
२१ कोऽपि पृच्छति तदा भण चन्दनकवीरम्यामवलोकित प्रवहण व्रजाति । आर्य वसन्त
सेने इह चाभिज्ञानं मे ददामि ।] (इति खड्ग प्रयच्छति)

आर्यक—(खड्गं गृहीत्वा सहर्षमात्मगतम्)

[Ceta goes accordingly Viraka is on the point of mounting
the car Candanaka suddenly grasping him by the hair, fells him
down and kicks him]

Viraka—(Rising up in anger) Oh, I, the trusted [officer]
while carrying out the king's order have been kicked by you,
being suddenly seized by the hair' So, listen you If I do not
dissect you in four parts in the court of law, then I would not
remain Viraka !

१५ Candanaka—Oh, go to king's palace or to the court
of law What [have I to do] with you resembling a dog ?

Viraka—All right.

[Exit]

Candanaka—(Looking in all quarters) Go you car-driver,
go. If anybody asks, then say—' The car inspected by Canda-
naka and Viraka is allowed to pass [lit. passes] ' Lady
Vasantasena, I shall give you this memento [Gives his sword]

Arjuna—(Taking the sword, with joy to himself)

अये शत्रु मया प्रातः स्वन्दते दक्षिणो भुजः ।

अनुकूल च सकल हन्त सरक्षितो ह्यहम् ॥ २४ ॥

चन्दनक—अञ्जल

पश्य मय विष्णुविदा पञ्चशदा चन्दनं यि सुमरेसि ।

ण मणामि एतं दृष्ट्वो णेहस्स रसेण बोहामो ॥ २५ ॥

{ अर्धे अत्र मया निरुता प्रयपिता च चन्दनमपि स्मरसि ।

न मणाम्येषं दुष्यं केहस्स रसेन भूम ॥ }

आर्यक—चन्दनञ्चन्द्रशीलाह्वया देवाद्यं सुहृन्मम ।

चन्दनं भा स्मरिष्यामि सिद्धादेशस्तथा यदि ॥ २६ ॥

चन्दनक—अमत्र तुहं देव हरा विष्णु ब्रह्म रवी अ चन्द्री अ ।

हस्तूणं सन्तुवकस्य सुम्भणिसुम्भे जथा वेयी ॥ २७ ॥

{ अपय तव द्यातु ह्यो विष्णुर्जग्रा रविश्च चन्द्रश्च ।

इत्वा सन्तुवक सुम्भणिसुम्भौ यथा वेयी ॥ } (चैत्र दशमेन निशान्ता)

As I have secured a weapon ! [My] right arm is throbbing
Everything again [has turned out to be] favourable !
Oh joy ! I have indeed been quite saved ! (24)

Cāndanaka —Madam

Now [I hope] you requested and convinced of [my]
trustworthiness would be remembering Cāndanaka too Here
I do not say this being greedy we say [so] out of [pure]
sentiment of love (25)

Āryaka —

Cādana rich in moon like character [has become] my
friend to-day, by [good] luck, Oh I shall remember
Cādana if the prophecy of the sooth sayer [proves to
be] true (26)

Cāndanaka —

May Hara Vishnu Brahma, the Sun [and] the Moon grant
you freedom from fear, killing the enemy side like Goddess
Pārvatī on killing Sumbha and Nisumbha. (27)

[Exit Ceta with the ear

३ चन्द्रनक—(नेपथ्याभिमुखमवलोक्य) अरे णिकमन्तस्स मे पिअवअस्सो सच्चिलओ पिट्ठदो ज्जव अणुलग्गो गदो । भोडु । पधाणदण्डधारओ वीरओ राअएच्चअआरा विरोहिदो । ता जाव अहपि पुत्तभाइपडिवदो एद ज्जेव अणु गच्छामि । [अरे निष्क्रमतो मम प्रियवपस्य शर्विलक पृष्ठत एवानुलग्गो गतः । भवतु । प्रधानदण्डधारको वीरको राजप्रत्ययज्ञाते विरोधितः तयावहमपि पुत्रभ्रातृपरिहित एतमत्रानुगच्छामि ।] (इति निष्क्रान्तः)

इति प्रवहणविपर्ययो नाम षष्ठोऽङ्कः ।

Candanaka —(*Looking towards the curtain*) Oh, my dear friend Sarvilaka has gone following close on the heels of [*Āryaka*] who has left off Well Viraka the Chief of the Police [and] trusted official of the king has been antagonised [by me] So I too along with [his surrounded by] sons and brothers would be following him [Sarvilaka] alone (*Exit*)

Here ends the Sixth Act called Pravahanaviparyaya

[*The interchange of the cars*]

सतमोऽङ्कः

(सत. प्रविशति चारुदत्तो विदूषकश्च)

विदूषकः—भो वेकस वेकस पुष्करपटअजिण्णुज्जाणसस सस्तिरी-
अदास । [भोः पद्य पद्य पुष्करपटअजिण्णुज्जाणसस सस्तिरी-]

चारुदत्तः—वयस्य एवमेतत् । तथाहि

प्राणिज इव भ्रान्ति तरवः पण्यानीव स्थितानि कुसुमानि ।
दुःखमिदं साधयन्तो मधुकरपुरुषाः प्रविचरन्ति ॥ १ ॥

विदूषकः—भो इमं असकारमणीअं सिनाअलं उवाविसदु भवस । [भोः
इदमसंस्कारमणीअं सिनाअलं उवाविसदु भवस ।]

चारुदत्तः—(उपविश्य) वयस्य चिरयति वर्धमानकः ।

विदूषकः—भणिदो मए वट्टमाणओ—वसन्तसेणिअं मेण्हिअं लहुं लहुं
आअच्छति । [भणितो मया वर्धमानकः—वसन्तसेनो गृहीत्वा लघु लघ्नाप्यु इति ।]

चारुदत्तः—नार्कि चिरयति ।

ACT VII

(Then enter Cāradatta and Vidūśaka)

Vidūśaka—Oh, see, see the lovelines of the Puspakarandaka
old garden !

Cāradatta—Friend, it [is] so. Thus—

The trees appear to be the merchants ; the flowers as though
the articles for sale arranged ; men in the form of bees are
moving about collecting as though the toll. (1)

Vidūśaka—Oh, may you sit down on this slab of stone
charming without [any artificial] embellishment.

Cāradatta—(Sitting down) Friend, Vardhamānaka is
tarrying !

Vidūśaka—I told Vardhamānaka—' Taking Vasantasena-
[with you] come very quickly.'

Cāradatta—Then, why is he late ?

किं यात्यस्य पुरः शनैः प्रवहणं तस्यान्तरं मार्गते
भग्नेऽक्षे परिवर्तनं प्रकुरुते छिन्नोऽथ वा प्रग्रहः ।
कुर्मान्तोजिज्ञतदारुवारितगतिर्मार्गान्तरं याचते
स्वैरं प्रेरितमोयुगः किमथवा स्वच्छन्दमागच्छति ॥ २ ॥

(प्रविश्य गुप्तार्थम्प्रवहणस्थः) चेटः—जाध गोणा जाध । [यानं गावौ यातम् ।]

आर्यक —(स्वगतम्)

नरपतिपुरुषाणां दर्शनाद्भीतभीतः
सन्निगडचरणत्वात्सावशेषापसारः ।
अविदितमधिरूढो यामि साधोस्तु याने
परभूत इव नीडे रक्षितो धायसीभिः ॥ ३ ॥

अहो नगरात्सुदूरमपकान्तोऽस्मि । तन्निगडस्मात्प्रवहणाद्बतीर्य वृक्षवाटिकागहनं
प्रविशामि । उताहो प्रवहणस्वामिनं पश्यामि । अथ वा कुतं वृक्षवाटिकागहनेन ।

[Is it that] a carriage is passing slowly in his front [and]
he is waiting for room to pass it? [Or,] the axle being broken,
he is effecting a change [of the axle, or, he is reeling about]?
Or again, have the reins been broken? Or, with [his] course
stopped by [logs etc of] wood left over on the completion of
the [building] work, is he waiting for room being made on
the road [for him to pass, or, is he seeking another round
about road]? Or, is he just coming up unconcernedly [or, at
will], slowly [or, leisurely] urging on the pair of bulls? (2)
(Entering, seated in the car with Āryaka concealed therein)

Cheta — Move on, bulls, move on

Āryaka .—(To himself)

Repeatedly frightened at the sight of the king's officers
with [my] escapes not [quite] complete [lit. having some-
thing remaining] owing to my foot being in fetters, I am,
however, journeying on, mounted on the vehicle of the good
man, unknown, like a cuckoo reared up in the nest by the
female crows ! (3)

Oh, I have come a long way off from the city ! Then shall
I, alighting from this car, enter into the thicket of the grove of
trees? Or, shall I see the owner of the car? Or, away with
[the idea of entering into] the thicket of the grove of trees !
His honour, the noble Cārudatta is indeed reported to be

अभ्युपपन्नवत्सलः सलु तत्रमवानार्यचारुदत्त श्रूयते । तत्प्रत्यक्षीकृत्य गच्छामि । ३
 स तावद्स्माद्यसन्नानांवेद्यितं निरीक्ष्य साधुः समुपैति निर्वृतिम् ।
 शरीरमेतद्गतमीदृशीं दृश्या धुनं मया तस्य महात्मनो गुणे ॥ ४ ॥

चेष्ट—इमं त उज्ज्वलम् । जात्र उवशंषामि । (उपसृत्य) अञ्जमि
 सेज । [इव नदुपानम् । यावदुपकर्णानि आर्यभजेय ।]

विदूषक—भो पिअ दे णिवेदेमि । बहुमाणओ मन्तेदि आमदाए ३
 वसन्तसेणाए होद्व्वम् । [भो पिअ ते निरेदयामि । कर्षमानको मञ्जवते । आग-
 तथा वसन्तसेनया मवितव्यम् ।]

चारुदत्त—प्रिय न प्रियम् । ६

विदूषक—दासीए पुत्ता कि चिरदो सि । [गत्याऽपुन कि चिरापिनोऽसि ।]

चेष्ट—अञ्जमिसेअ मा कुप्प । जाणत्थएके विजुमारिद सि कडुअ
 गदागदि इलेन्ते चिरइदेमिहि । [आर्यभजेय मा कुप्प । यानात्तरप विस्मृतमिति १
 इत्या गतागतिं कुर्मभिराथितोऽसि ।]

चारुदत्त—वर्षमानक एरिवर्तए प्रवहणम् । ससे मैवेय अवतारय
 वसन्तसेनाम् । १२

very kind [lit. affectionate] towards those who approach him
 [for shelter] So, having seen [him] with my own eyes,
 I shall go

That good man indeed, on seeing [me] risen up from the
 ocean of this [recent] calamity, would feel greatly relieved
 [or, gratified] Owing to the virtues of that high-souled one,
 has been saved [lit. held] by me this body reduced to
 such a [wretched] state (4)

Ceta—Thus [is] that garden I shall [now] approach.
 (Approaching) Noble Maitreya !

Vidūsaka—Oh, I am communicating to you something
 very agreeable Vardhamānaka is speaking Vasantaśeṇā
 must have arrived !

Carudatta—Very agreeable to me very agreeable.

Vidūsaka—Son of a whore, why have you been late ?

Ceta—Noble Maitreya, do not be angry Finding that
 the car cushions were forgotten, I was late, doing the going
 and coming [required to bring them]

Carudatta—Vardhamānaka, turn round the car Friend
 Maitreya, assist [lit. make] Vasantaśeṇā to alight

विदूषकः—किं णिअद्वेण वद्धा से गोड्डा जेण सअं ण ओदरेदि ।
 (उत्थाय प्रवहणमुद्धाटय) भो ण वसन्तसेणा वसन्तसेणो वसु एसो । [किं निग-
 १५ डेन वद्धावस्याः पाशै येन स्वयं नावतरति । ...भोः न वसन्तसेना वसन्तसेनः खल्वेवः ।]

चारुदत्तः—वयस्य अलं परिहासेन । न कालमपेक्षते ज्ञेहः । अथवा
 स्वयमेवावतारयामि । (इत्युत्तिष्ठति)

१० आर्यकः—(वृद्धा) अये अयमेव प्रवहणस्वामी । न केवलं श्रुतिरमणीयो
 हृष्टिरमणीयोऽपि । हन्त रक्षितोऽस्मि ।

चारुदत्तः—(प्रवहणमधिकृत्य वृद्धा च) अये तत्कोऽयम्

करिकरसमवाहुः सिंहपीनोच्चतांसः

पृथुतरसुमवक्षास्ताम्रलोलायताक्षः ।

कथमिदमसमानं प्राप्त एवंविधो यो

बहति निगडमेकं पादलग्नं महात्मा ॥ ५ ॥

ततः को भवान् ।

आर्यकः—शरणागतो गोपालप्रकृतिरार्यकोऽस्मि ।

Vidūśaka --Are her feet bound down by chains, that she can not get down herself? (*Rising up, opening the car*) Oh, no Vasantasenā, [here is] indeed a Mr Vasantasena.

Cārudatta :—Friend, away with joking! Affection brooks not delay Or rather, I shall myself make [her] alight [*Rises up*

Āryaka --(*Seeing*) Oh, this one himself [is] the owner of the car. He is not merely charming to hear about, but charming to look at as well. Oh joy! I am saved!

Cārudatta --(*Mounting the car, and seeing*) Oh, then who [is] this one,

possessed of arms like the elephant's trunk, shoulders full and raised up like [those of] a lion, a very expansive and even chest, eyes reddish, tremulous and long,—how could such a high-souled person come to [suffer] this unmerited [state or humiliation] that he carries one fetter clinging to [his] foot! (5)

Well, who [are] you?

Āryaka :—I am Āryaka, born as a cowherd, approaching [you] for protection!

चारुदत्त — किं बोधादानीय योऽसौ राज्ञा पातकेन बद्ध । ३

आर्यक — अथ किम् ।

चारुदत्त —

विधिनेद्योपनीतस्तत्र चक्षुर्विषयमागत ।

अपि प्राणानहं जह्यां न तु तत्र शरणागतम् ॥ ६ ॥

(आर्यको हर्षं नाटयति)

चारुदत्त — वर्धमानक चरणान्निगडमपनय ।

चेत् — न अज्जो आपणइदि । (तथा वृत्ता) अज्ज अपणीदाइ णिग- ३
साइं । [यत्तं आशययति । आर्यं अचनीतानि निगडानि ।]

आर्यक — ब्रह्ममयान्यन्यानि हृदतराणि दत्तानि ।

विदूषक — सगच्छेदि णिअइदाइ । एसो वि मुक्को । सपद अन्हे वडि ६
स्सामो । [सगच्छस्सु निगडानि । एयोऽपि मुक्त । समेत वयं वसिष्ठ्याम् ।]

चारुदत्त — विदक्षान्तम् ।

आर्यक — सखे चारुदत्त अहमपि प्रणयेनेदं प्रवहणमाच्छद । तत्क्ष- ५
न्तव्यम् ।

Corudatta — What the one who was bound down by King
Palaka, after taking him away from the basket ?

Āryaka — Just so

Cārudatta —

You have come within the range of [my] eyes, having
been brought near [me] by fate itself, I shall abandon
even my life, but not you who have approached [me]
for protection ! (6)

[Āryaka gesticulates joy]

Cārudatta — Vardhamanaka, remove the fetter from [his]
foot

Ceta — As the noble one commands [Bring accordingly]
Six, removed are the fetters

Āryaka — [But] other and stronger ones constituted of
love, have been put on !

Vidūcaka — Be associated with fetters ! This one again
has been set free Now let us go

Cārudatta — Fie ! Peace !

— Āryaka — Friend Cārudatta I too mounted this car out of
high regard [for you] so, please excuse.

चारुदत्त — अलङ्कृतोऽस्मि स्वयंप्राहप्रणयेन भवता ।

आर्यक — अभ्यनुज्ञातो भवता गन्तुमिच्छामि ।

चारुदत्त — गम्यताम् ।

आर्यक — भवतु अवतरामि ।

१५ चारुदत्त — मत्त नावतरितव्यम् । प्रत्यप्रापनीतसयमनस्य भवतोऽउष्ण-
सदारा गति । सुलभपुरुषसचारेऽस्मिन्प्रदेशे प्रवहण विज्ञासमुत्पादयति । तत्र
वहणेनैव गम्यताम् ।

१८ आर्यक — पथाह भवान् ।

चारुदत्त — क्षमेण ब्रज वान्धवान्

आर्यक —

ननु मया लब्धो भवान्दान्धवः

चारुदत्त — स्मर्तव्योऽस्मि कथान्तरेषु भवता

आर्यक —

स्वात्मापि विस्मर्यते

चारुदत्त — त्वां रक्षन्तु पथि प्रयान्तममरा

आर्यक —

सरक्षितोऽहं त्वया

Cārudatta — I am [really] adorned by you with [this] voluntary regara [shown by you]

Āryaka — Permitted by you, I wish to go

Cārudatta — You may go

Āryaka — All right I shall alight.

Cārudatta — Friend, you must not get down Your gait would be a heavily restrained one owing to the fetters being [only] recently removed In this locality where people can move about freely, a car [again] would be creating confidence [that is would not give rise to any suspicion] So, [better] go by the car itself

Āryaka — As you say

Cārudatta — Safely repair to [your] kinsmen.

Āryaka — Surely I have secured a kinsman in you !

Cārudatta — I should be remembered by you in the course of conversations !

Āryaka — Can one's own self be forgotten ?

Cārudatta — May the gods protect you proceeding along the road !

Āryaka — I have been [already] well protected by you

चारुदत्त—स्वैर्भाग्ये परिरक्षितोऽसि

आर्यक— ननु हे तत्रापि हेतुर्भगवत् ॥ ७ ॥

चारुदत्त—यदुच्यते पालक महती रक्षा न वर्तते तत्र जीवपक्रामतु भवान् ।

आर्यक—एव पुनर्दर्शनाय (इति निष्क्रान्तः)

चारुदत्त—

कुर्यात् मनुजपतेर्महदालीक स्यात् हि क्षणमपि न प्रदास्तमस्मिन् ।

मैत्रेय क्षिप निगड पुराणरूपे पश्येत्तु क्षितिपतयो हि चारुदत्तश्च ॥ ८ ॥

(वाचाक्षिप्तान् सूचयित्वा) सखे मैत्रेय वसन्तसेनादर्शनीत्सुकोऽय जन । पश्य

अपश्यतोऽद्य ता कान्ता चाम स्फुरति लीचनम् ।

अकारणपरिचस्ते हृदय व्यथते मम ॥ ९ ॥

तदेहि । गच्छात् । (परिचस्ते) कथमभिमुत्तमनाभ्युदधिक अमणकदर्शनम् ।

(विचारा) प्रविशत्वयमनेन पथा । व्यग्रयमनेन पथा गच्छाम । (निष्क्रान्तः)

इति आयकापहरण नाम सतमांडु ।

Carudatta—You have been protected all round by your own good fortune

Āryaka—There too, surely you [are] the cause, Oh? (7)

Carudatta—Before a strict watch is initiated, when Palaka gets going may you depart [from here] quickly

Āryaka—Right! Au Revoir [Exit

Carudatta—

It [is] not advisable to stay here even for a moment, after having committed thus a great crime against the king Maitreya throw the fetter in the old well For, kings could see with the eyes of the spies (8)

(*Indicating the throbbing of the left eye*) Friend Maitreya, I [in this person am] eager for the sight of Vasanta and See—

[My] left eye is throbbing not having seen that beloved today my heart quite uneasy without [any] cause is feeling distressed [all round] (9)

So, come, let us go (*Moving about*) What, [there is] the sight of a Buddhist monk, in front productive of misery! (*Thinking*) Let him enter by this path we on our part, would depart by the [other] path itself [Exit

Here ends the Seventh Act called Āryakapaharana

[Āryaka's escape]

अष्टमोऽङ्कः

(ततः प्रविशत्यादंर्षीवहस्तो भिक्षुः)

भिक्षु—अंता कलेष धम्मशचत्रम् ।

शंजम्मध गिअपोटं गिच्च जग्गेध ज्ञाणपडहेण ।

विशमा इन्दिअचोला हलन्ति चिलशंचिकं धम्मम् ॥ १ ॥

अवि अ अणिच्चदाए पेविसअ णवलं दाव धम्ममाणं शलयन्दि ।

पञ्चउज्जण जेण मालिदा इत्थिअ मालिअ गाम लुक्खिदे ।

अवलं क चण्डाल मालिदे अवसं वि शे णले शरग गाहदि ॥२॥

शिल मुण्डिदे तुण्ड मुण्डिदे चित्त ण मुण्डिदे कीश मुण्डिदे ।

आह उण अ चित्त मुण्डिदे शाहु शुहु शिल ताह मुण्डिदे ॥३॥

गिहिदकशाओदए एशे चीवले जाव एदं लड्डिअशालकाहकेलेके उज्जाये पविशिअ

पोसमस्सिणीए पनस्सालिअ लहुं लहु अवकमिइशम् । [अज्ञाः कुन्त धर्माचपम् ।

ACT VIII

(Then enter Bhikṣu with a wet rag in his hands)

Bhikṣu—[O] fools, make a store of Dharma [piety].

Control well your belly, keep awake constantly by the drum of meditation, the dangerous thieves in the form of the sense-organs carry off long stored Dharma [piety] (1)

And further, observing [everything in its true colours] owing to [its] transitory nature, I just go to religious acts only for protection

That man undoubtedly enters heaven by whom are killed the five men [sense-organs], is saved the town [the body]; after killing the woman [Avidyā]—where is [then to be] killed the helpless Cāndala [Ahankāra] ? (2)

Head [is] shaved, face shaved, but [if] the mind [is] not shaved for what purpose is the shaving gone through? But, the head of that [man] is well shaved, whose mind again is properly shaved ! (3)

This tattered garment [of mine has been] dipped in reddish coloured water just entering the garden of the king's brother.

सयच्छत, तनजोदर नित्यं जागृत ध्यानपट्टहेन ।

विपण इन्द्रियचौप हसन्ति निरमृचित धर्मम् ॥

अपिम्भं । अनित्यतया प्रेक्ष्य केवलं तावद्दर्शनां शरणमस्मिन् ।

पञ्चजला येन शारिता स्त्रियं मारयित्वा श्रुणो रक्षितः ।

अकलः क्व चण्डालो मारितोऽवश्यमपि स नरः स्वर्गं गच्छति ॥

शिपे सुण्डितं तुण्डं सुण्डितं विलं न सुण्डितं किमर्थं सुण्डितम् ।

यस्य पुनश्च चित्तं सुण्डितं तापु मुमुक्षुः सिरस्तस्य सुण्डितम् ॥

गृहीतकथाकोशकमेतन्वीरान् यानरेतद्राष्ट्रिकव्याजकस्योपादे मन्दिष्य सुष्कसिण्यां प्रशाल्य
लघु लक्ष्मणमिष्यामि ।] (पारिम्य तथा कथेति)

(नेरथ्ये) शकारः—चिट्टु ले दुट्टुशमणका चिट्टु । [तिड रे दुट्टुशमणक निड ।]

मिधुः—(दुष्टां समयम्) ही अविद् भाणहे । एधे शे लाम्सात्संज्ञाणे
आशवे । एकेण भिवत्तुण्णु अवलाहे किं दे अपणं वि जहिं जहिं भिवहं पेरसदि
तहिं तहिं योणं विअ णसि विन्धिअ ओवाहेदि । ता कहिं अउलणे शरणं
गमिइशम् । अथवा भङ्गालके जजेव बुद्धे मे शरणे । [आश्रयम् । एव स राज-
दपाटसंस्थानक आगतः । एकेन मिधुणावपणे कृतेऽन्यमपि यव यव मिधु पदपति
तत्र तत्र मामिव भासितं विज्ञापयति । तत्तुजाशरणः शरणं गमिष्यामि । अथवा
भङ्गात्क एव बुद्धो मे शरणम् ।]

(मन्दिष्य तस्येन विद्येन तद्) शकारः—चिट्टु ले दुट्टुशमणका चिट्टु ।

आशानाममज्जपविदुइअ विअ लत्तमूलअइश शीशं दे मोदइशम् । [तिड रे
दुष्कमणक निड । आशान्कमध्यगमिष्येव न मूलकस्य शीशं ते भङ्क्यामि ।] (इति
तादृष्यति)

in law and washing this in the lotus tank, I shall depart very
quickly

[Moves about and does so, arrogantly

(Behind the curtain) Sakara —Stay, you wicked monk, stay

Bhikkhu —(Singing, with fear) Ha! Alas! Here is the king's
brother-in-law Samsthanaka coming because [some] one
monk committed [some] offence, whatever he sees any other
monk, him he drives out therefrom, like a bull, after boring a
hole through the nose. So, helpless that I am, where shall I go
for protection? Or, Lord Buddha himself [would be] my shelter!

(Enter), with Vatsa to the actor) Sakara —Stay, you wicked
monk, stay! I shall break your head, like [that] of a red radish
used in the midst of a drinking party

५ १ ही अविद् भाणहे ।

२४ विट — काणेलीमात न युक्त निर्वेदधृतकषाय मिथु ताडयितुम् ।
तत्किमनेन । इदं तावत्सुसोपगम्यप्रदानं पश्यतु भवान् ।

अशरणशरणप्रमोदभूतैर्यनतरुभिः क्रियमाणचारुकर्म ।

हृदयमिव दुरात्मनामगुप्तं नवमिव राजपमनिजितोपमाशयम् ॥ ४ ॥

मिथु — शाअदम् । पशद्विदु उवाशके । [स्वगतम् । प्रसीदतु शासक ।]

शकार — भावे पश्य पेसर । आकोशादि मम् । [भाव पश्य पश्य ।

३ आकोशाति माम् ।]

विट — किं व्रीति ।

शकार — उवाशके ति म भणादि । किं हग्गे गाविदे । [उपसक्त इति

६ मा भणति । किमहं नापित ।]

विट — बुद्धोपासक इति भवन्त स्तौति ।

शकार — धुणु शमणका धुणु । [स्तुति श्रमणक स्तुति ।]

५ मिथु — तुम धण्णे तुम एण्णे । [त्व धन्य त्व पुण्य ।]

Vita — Bastard [it is] not proper to be at a monk who has taken to red [garments] owing to dejection [or despair] So why [worry] about him ? May you just have a look at this garden which can be approached with pleasure

{ This garden has } charming deeds being done by the garden trees which afford protection and joy to those without protection [it is] unguarded [also uncontrolled] like the heart of the wicked and like a new [ly won] kingdom is fit to be enjoyed [being treated as though] unconquered [also without restraint] (4)

Bhiksu — Welcome Be pleased Upasaka [Buddha worshipper] !

Śakara — Bhāva see see He is railing at me

Vita — What does he say ?

Sakāra — He calls me ' Uvāsaka ' [a server] [Am] I a barber ?

Vita — He praises you by saying [You are] a Buddha worshipper [or disciple]

Sakāra — Praise [me] monk praise [me]

Bhiksu — You [are] blessed you [are] holy

शकार —भावे धणो पुण्य नि म भणादि । कि हग्गे शलावके कोइएक काम्भकले वा । [भाव धन्य पुण्य इति मा भणति । किमिह चार्थात् कोठम् कुम्भकाये वा ।] १२

विट —काणेलीमात ननु धन्यस्स पुण्यस्सवम् इति भवन्तं स्ताति ।

शकार —भावे ता कीश एउ इध भाग्दे । [भाव तत्किमर्थमेव इहापन ।]

मिथु —इद चीवल पवसालिदुम् । [इत् चीवर प्रधातमितम् ।] १५

शकार —अले दुवधमणका एझे मम बहिणीवदिणा शबुज्जाणाण पवल पुष्कटपहुज्जाणे दिण्णे जहिं दाव झुणहका क्षिआला पाणिअ पिअन्ति । हग्ग रि पवन्पुलिजे मणइक्षके ण पहाआमि । तहि तु म पुवसत्तिणि ए पुलाण कुल धनुशक्षवणाइ उइङ्गम न्दिआइ चीवसाइ पम्सालेक्षि । ता तुम एकपहा लिअ करेमि । [अरे दुधधमणक पतन्मम भगिनीपतिना सर्वोदानाना पदर पुण्य कारण्होवान दमम् यत् तावच्छुनका झुगला पानीय पिबति । अहमपि प्रवरपुरुषो मनुष्यर्षो न एवमि । तत्र त्व पुष्करिण्या पुराणकलि बहुपसवर्णान्दुग्धम पीनि चीवराणि प्रक्षान्त्यसि । तत्त्वामेव प्रहारिक करोमि ।] १७

विट —काणेलीमात तथा तक्कामि यथा नेनाचिरप्रवजितेन मवितोपम् । १८

शकार —कथ भावे जाणादि । [कथ भावे जानाति ।]

Sakara —Bhava he calls me Dhanna Punna {Am} I an earthen pot [or a materialistic] a granary [or brick pond] or a potter ?

Vita —Bastard I say, he praises you by saying You [are] blessed you [are] holy

Sakara —Bhava then for what purpose has this one come here ?

Bhiksu —To wash this garment.

Sakara —O wicked monk this Puspakaranataka [garden] the best of all gardens has been presented to me by the husband of my sister where again dogs and jackals drunk water I too, a most excellent man a human being do not bathe [here] [And] there you [dare to] wash in the lotus pond tattered garments reeking in colour very old Kulitha broth and stinking horribly ! So I shall finish you with one blow !

Vita —Bastard I guess that he must have taken to renunciation [only] recently

Sakara —How does Bhava know ?

विटः—किमत्र ज्ञेयम् । पश्य

अद्याप्यस्य तथैव केशविरहाद्गौरी ललाटच्छुवि
कालस्याल्पतया च चीघरकृत स्कन्धे न जातः किणः ।

नाभ्यस्ता च कषायवस्त्ररचना दूरं निगूढान्तर
वस्त्रान्न च पटोच्छ्रुत्यात्प्रशिथिलं स्कन्धे न सतिष्ठते ॥ ५ ॥

भिक्षु — उवाशके एवम् । अचिलपव्वजिदे हग्गे । [उपासक एवम् ।

अचिरप्रवजितोऽहम् ।]

शकार — ता कीश तुम जातमेदक ज्जेव ण पव्वजिदे । [तत्किमर्थं त्व
ज्ञातमात्र एव न प्रवजितः ।] (इति ताडयति)

भिक्षु — णमो बुद्धस्स । [नमो बुद्धानः ।]

विटः — किमनन ताडितेन तपस्विना । मुच्यताम् । गच्छतु ।

शकार — अले चिड्ढ दाव जाव शपभासेमि । [अरे तिष्ठ तावन् यावन्स-
प्रधारयामि ।]

विटः — केन सार्धम् ।

Vita — What is to be known here ? See—

Even now the colour of [his] forehead is, exactly as before, yellowish white, [even] with the absence of [that is, shaving off] the hair owing to the time [elapsed] being short there is no scar produced on [his] shoulder, caused by [the use of] the monk garment, the get up of the reddish garments is again not [a sufficiently] practised one and the end of the garment which has concealed the middle part far down and loose owing to the bagginess of the cloth, does not stay well on [his] shoulder (3)

Bhiksu — Upasaka just so. I have [only] recently taken to renunciation

Sakāra — Then for what reason did you not take to renunciation the moment you were born ? (Beats him)

Bhiksu — A bow to Buddha

Vita — What [is the use] of beating this helpless [or, poor] fellow ? Release [him] let [him] go.

Sakāra — Ave stay for a while while I hold a consultation.

Vita — With whom ?

शकार —अत्तणो हृदकेण । [आत्मनो हृदयेन ।]

विट —हन्त न गत ।

शकार —पुच्छका हृदका भृष्टके पुच्छके एशे शमणके अवि णाम किं १२
गच्छतु किं चिष्टतु । (स्वगतम्) णवि गच्छतु णवि चिष्टतु । (पकराम्)
भावे शपथालिदं मए हृदकेण शह । एशे मह हृदके भणादि [पुच्छक इत्य
भङ्गात् पुच्छक एव शमणकोऽपि नाम किं गच्छतु किं तिष्ठतु । भापि गच्छतु भापि १५
तिष्ठतु । भाव समपाति नया हृदयेन सह । एतन्मम इदम भणति]

विट —किं व्रीति ।

शकार —भावि गच्छतु भावि चिष्टतु । भावि ऊञ्जशतु भावि णीसादादु । १८
इष ज्जेव इति पडिअ मलेदु । [भापि गच्छतु भापि तिष्ठतु । माप्युच्छसितु भापि
निश्वसितु । इद्वै क्वरिति पतित्वा मियताम् ।]

मिथु —णमो बुद्धइश । शलयागतमिह । [नमो बुद्धाय । शरणागतोऽस्मि ।] २१

विट —गच्छतु ।

शकार —अ शमएण । [ननु समयेन ।]

विट —कीदृश समय ।

शकार —तथा कइमं फेळतु जथा पाणिअ पड्डाइल ण होदि । अथवा
पाणिअ पुञ्जीकपुअ कइमं फेळतु । [तथा कइमं पस्सितु यथा पानीय पश्यापि
न भवति । अथवा पानीय पुञ्जीकृत्य कइमं क्षिपतु ।]

Sakara —With [my] own heart

Vita —Alas ! He has not gone [or is not going] !

Sakara —Darling heart lord dear son ! This monk again—
should he indeed go [or] should he stay ? (To him) Let
[him] neither go nor stay (Aloud) Bhāva I have held consulta-
tion with [my] heart This [is what] my heart says—

Vita —What does it speak out ?

Sakara —Let [him] neither go nor stay Let [him] neither
breathe in nor breathe out Let [him] die in this very place,
falling down suddenly

Bhikṣu —A bow to Buddha I approach [you] for protection,

Vita —Let [him] go

Sakara —Surely, on a condition

Vita —What sort of condition ?

Sakara —Let [him] throw about mud [in water] in such
a way that the water would not become muddy [or dirty with
mud] or let him throw water [after] making a heap of it in
the mud

विटः—अहो मूर्खता । ,

विपर्यस्तमनश्चेष्टैः शिलाशकलवर्ष्मभिः ।

मांसवृक्षैरियं मूर्खैर्भारान्ता वसुंधरा ॥ ६ ॥

(भिक्षुर्नाट्येनावोसति)

शकारः—किं भणादि । [किं भणति ।]

विटः—स्तौति भवन्तम् ।

शकारः—थुणु थुणु । पुणो वि थुणु । [स्तुहि स्तुहि । पुनरपि स्तुहि ।]

(तथा कृत्वा निष्क्रान्तो भिक्षुः ।)

विटः—द्वाणेलीमातः पश्योद्यानस्य शोभाम् ।

अमी हि वृक्षा फलपुष्पगोभिताः कडोरनिष्पन्दलतीपवेष्टिताः ।

वृषाक्षया रक्षिजनैः पालिता नराः सदारा इव यान्ति निर्वृतिम् ॥ ७ ॥

शकारः—शुशु भवे भणादि ।

धहु कुशुमविचिन्दिदा अ भूमी कुसुममलेण विणामिदा अ रुक्खा ।

डुमशिहललदा अलम्बमाणा पणशफला विअ वाणला ललन्ति ॥ ८ ॥

Vita .—Oh, the folly !

This earth is overwhelmed [or, loaded] with weight by [these] fools, with mind and acts perverse, with forms [or, bodies] like pieces of slabs of stone, [and who are as though] trees of flesh !

(6)

[Bhiksu gesticula'es curving

Śakāra —What does he say ?

Vita —He praises you

Śakāra :—Praise, praise. Do praise once again.

[Doing accordingly, exit Bhiksu

Vita —Bastard, see the beauty of the garden.

These trees again, adorned with fruits and flowers, entwined by mature and motionless creepers, [and] looked after by watchmen, by the king's order, are securing bliss, like men with [their] wives.

(7)

Śakāra —Bhāva has said well.

The ground [is] variegated on account of many flowers [fallen thereon] and the trees are bent down by the weight of flowers [and] the monkeys hanging down from the creepers at the tops of the trees are dangling about like the Penasa fruits

(8)

[सुप्तु भावो भगति ।

बहुकुसुमसिचिनिना च भूमिः कुसुमभेरेण विनामिताश्च वशाः ।

द्रुपशिलरत्नैर्विलम्बमानाः पनसक्तानीव वानरा ललन्ति ॥ ११ ॥

विटः—जाणेलीमातः इदं शिलातलमध्यास्पताम् ।

शकारः—एसे मिह आशिदे । (इति विदेन महोपविशति) भावे अज्ज
दि ते वशन्तसेगिअ झुमलामि । दुज्जणवअणं दिअ हडकादो ण ओसलदि । ६

[एषोऽभ्यासितः । ... भार अयापि ता वक्रन्तसेना स्मरामि । दुर्जनवचनमिव इदया-
न्वापसरति ।]

विटः—(स्मरन्) तथा निरस्तोऽपि स्मरति ताम् । अथवा

स्त्रीभिर्विमानितानां कापुरुषाणां दिवर्धते मदनः ।

सत्पुरुषस्य स एव तु भवति मृदुनैव वा भवति ॥ ११ ॥

शकारः—भावे का वि वेला थावलकचेहइशा भणिइइश पवहणं नेविहअ
लहुं लहुं आअच्छे ति । अज्ज दि ण आअच्छदि ति चिलमिह बुभुक्षितदे ।
मज्झण्णे ण शक्कीअदि पादेहिं गन्तुम । ता पेवस पेवस ३

णहमज्झमदे झूले बुप्पेक्खे कुविइवागलशलच्छे ।

भूमी वइशंतत्ता हवपुत्तशदेव्य मन्धाली ॥ १० ॥

[भार कापि वेला स्यात्कचेदस्य भणितस्य पवहणं यहीला तसु तस्यावच्छ
इति । अयापि नागच्छतीति चिरमरिमं सुसुक्षित । मध्याह्ने न शक्यते पादार्थां
गन्तुम् । तापस्य परम् ३

Viṭa.—Bastard, pray, sit down on this slab of stone.

Sākāra.—Here am I seated. (Sits down along with Viṭa).
Bhāva, even now I do {continue to} remember that Vā-antāsasā.
Like the words of a wicked man, she can not get out of
[my] heart

Viṭa.—(To himself) Though spurned in that {convincing}
way, he {still} remembers her Or rather,

The passion of bad {or, low} people treated with contempt
by women, waxes; the same, however, in the case of good
men, becomes less ardent {or, cools down}, or even ceases
to exist. (०)

Sākāra.—What a {long} time since I told Sthāvāraka
Ceta—'Taking the car, come very quickly.' Because he does
not even now come, I have been {feeling} hungry for a long
time It is not possible to go on foot at mid-day. Just see, see—

नभोमध्यगतः सूर्यो दुष्पेक्षः कुपितवानरसदृशः ।
भूमिद्वन्द्वसंतप्ता हतपुत्रशतेव गान्धारी ॥]

६ विटः—एवमेतत् ।

छायासु प्रतिमुक्तशष्पकचलं निद्रायते मोकुलं
तृष्णातैश्च निपीयते यनमृगैरुष्णं पयः सारसम् ।
संतापादातिशङ्कितैर्न नगरीभागो नरैः सेव्यते
ततां भूमिमपास्य च प्रघहणं मन्ये क्वचित्सस्थितम् ॥ ११ ॥

शकारः—भावे

शिलशि मम णिलीणे भाव शुज्जज्ञ पादे
शउणिस्रगविहङ्गा लुक्खशाहाशु लीणा ।
णलपुलिशमणुइसा उण्हदीहं शशन्ता
घलशलणणिशण्णा आदयं णिव्यहन्ति ॥ १२ ॥

भावे अज्म वि शे चेडे णाअच्छदि । अत्तणो विणोत्तणणिमित्तं किं पि गाइ-
इशम् । (इति गायति) भावे भावे शुद्धं तुए जं मए गाइदम् । [भाव

३ शिरसि मम निर्लीनो भाव सूर्यस्य पादः शकुनिखगविहङ्गा श्कशाखासु लीनाः ।
नरपुरुषमनुष्या उष्णशीर्षं श्वसन्तो गृहशरणनिषण्णा आतप निर्वहन्ति ॥

The sun occupying the middle [region] of the sky [is] difficult to look at, resembling an angry monkey The ground [is] exceedingly heated [also, extremely distressed] like Gāndhārī with [her] hundred sons killed (10)

Vita —It [is] so

The herd of cows [or, bulls], with mouthfuls of grass [let fall], is sleeping in shades, and by the forest-deer distressed by thirst, is being drunk the hot water in the lake, the road to the city is not being used by men extremely uneasy owing to the great heat I think the car is halting somewhere, leaving the heated region (11)

Śākāra —Bhāva,

The sun's ray has rested, [O] Bhāva, on my head; birds, winged creature, sky-movers are resting on the branches of trees; men, human beings and people, sighing hot and long, resting in houses and abodes are passing off the sun's heat (12)

भाव अधापि न चेतो नामच्छदि । आत्मनो विनोदगनिमित्त किमपि गास्यामि । .भाव
भाव कुत त्वया यन्मया गीतम् ।] ५

वित्.—किमुच्यते । गन्धर्वो भवान् ।

शकार.—कथं गन्धर्वे ण भविद्दशम् ।

हिङ्गुजले जीलकमद्भुस्ते वचाह गण्ठी शगुदा अ शुण्ठी ।

एदो मए शोचिद गन्धर्वुत्ती कथ ण हग्गे मधुलङ्गलेत्ति ॥ १३ ॥

भावे पुणो वि दाव गाइद्दशम् । (तथा कपोति) भावे भावे शुद्धं तुए ज मए
गाइदम् । [कथं गन्धर्वो न भविष्यामि ।

हिङ्गुज्वला जीलकमद्भुस्ता वचाया शणि मगुदा च शुण्ठी । ३

एषा मया शोचिता गन्धर्वुक्तिः कथं नाह मधुस्वर इति ॥

भाव पुनरपि तावद्गास्यामि । ...भाव भाव कुत त्वया यन्मया गीतम् ।]

वित्.—किमुच्यते । गन्धर्वो भवान् । ६

शकार —कथं गन्धर्वे ण भवामि ।

हिङ्गुजले द्विष्णामरीचचुण्णे वग्घालिदे तेह्हाधिण्ण मिद्दशे ।

भुत्ते मए पालहुदीअमंशे कथं ण हग्गे मधुलङ्गलेत्ति ॥ १४ ॥

भावे अज्जवि चेद्वे गामच्छदि । [कथं गन्धर्वो न भवामि ।

Bhava, even now that Ceta is not coming' I shall sing something or other for the sake of my diversion (Sings) Bhava, Bhava, did you hear what was sung by me?

Vita —What need be said? You {are} a {veritable} Gandharva!

Śakāra:—How should I not be a Gandharva?

Cumin seed and orris root brightens! with Hingu and the root of Vaca and ginger with Guda—the fragrant mixture has been taken by me, how could I not be {then} sweet-voiced? (13)

Bhava, I shall just sing once again (Does accordingly) Bhava, Bhava, did you hear what was sung by me?

Vita —What need be said? you {are} a {veritable} Gandharva

Śakāra —How should I not be a Gandharva?

I have eaten the flesh of a cuckoo, brightened with Hingu, with the Marica powder added, fried in ghee, and mixed with oil and Ghrita, how {then} could I not be sweet-voiced? (14)

Bhava, even now the Ceta has not come!

हिद्गूज्ज्वल दत्तमरीचचूर्णं व्याचारित तैलवृतेन मिश्रम् ।

३ मुक्त मया पारभृतीयमास कथं नाहं मधुरस्वर इति ॥

भाव अघारि चटो नागच्छति ।]

वित्—स्वस्थो भवतु भवान् । सप्रत्येवागमिष्यति ।

(ततः पविशति प्रवहणाधिरूढा वसन्तसेना चैत्रम्)

६ चैत्र—भीदं वस्तु हृग्ग । मज्जसिंहके शुजे । मा दाणि कुविदे ठाअ
शाळशाठाण ह्विइइदि । ता तुलिंद वहामि । जाप गोणा जाथ । [भीन खल
१ इम् । माध्याह्निकं सूय । मेदानीं कुपितो राजस्यालमस्थानरो भविष्यति । तत्स्वरित
वहामि । यात गावो यातम् ।

वसन्तसेना—हर्द्धी हर्द्धी । ण वस्तु वड्डमाणअस्स अअ सरसजोओ ।

१२ किं णोदम् । किं णु वस्तु अज्जचारुदत्तेण वाहणपट्टिस्सम परिहरन्तेण अण्णो
मणुस्सो अण्ण पवहण पेसिदं भविस्सदि । फुरदि दाहिण ठोअणम् । वेवदि मे
हिअअम् । सुण्णाओ दिसाओ । सुव्वं ज्जेव विसट्ठल पेइत्तामि । [हा थिक् हा थिक् ।

१५ न खलु वर्धमानकस्याय स्वरसयोगः । किं चित्म् । किं नु खल्वार्यचारुदत्तेन वाहनपरि-
श्रम परिहर्तायो मनुष्योऽन्यत्प्रवहणं प्रेषितं भविष्यति । स्फुरति दक्षिण लोचनम् ।
वेपते मे हृद्यम् । शूया दिस । मयैव विसट्टल पस्यामि ।]

१८ शकार—(नैमिषोरमाकर्ष्य) भादे भादे आगदे पवहणे । [भाव भाव
आगतं प्रवहणम् ।]

Vita —Be you at ease He would be coming just now

(Then is discovered Vasantasena seated in the car and Ceta)

Ceta —I am indeed afraid The sun [is one] of mid day
I hope the king's brother in law Sarnsthānska would not be now
angry So I shall drive on quickly Move on bulls move on

Vasantasena —Alas Oh fie ! This [is] not indeed the
voice of Vardhamanaka What indeed [is] this ? Could it
indeed be that also her man and another car have been sent by
the noble Cārudatta [wishing] to avoid [additional] fatigue to
the driving animal ? [My] right eye throbs my heart is
trembling quarters [seem to be] void, everything indeed see I
to be at sixes and sevens [or topsy-turvy]

Śakara —(Listening to the noise of the rams) Bhāva Bhāva,
the car is come

विट्.—इत्थं जानासि ।

शकारः—किं वा पेशदि भावे । घुङ्कुअले विअ पुठपुटाअमाणे लवत्ती २१
अदि । [किं न परयति भावः । इङ्कुकर इव पुष्टतापमाणं लक्ष्यते ।]

विट्—(हृष्टा) साधु लक्षितम् । अपमागतः ।

शकारः—पुतका थावलका चेडा आगदे शि । [पुतक स्थावरक २२
चेट आणोऽसि ।]

चेट्—अप इं [अथ किम् ।]

शकारः—एवहणे वि आगदे । [एवहणमप्यागतम् ।]

२१

चेट्—अथ इं । [अथ किम् ।]

शकारः—गेणा वि आगदे । [वृषभारुप्यागतौ ।]

चेट्—अथ इं । [अथ किम् ।]

३

शकारः—तुमं पि आगदे । [त्वमप्यागतः ।]

चेट्—(तदात्तम्) भट्टके अइं वि आगदे । [भट्टाक अहमप्यागतः ।]

शकारः—ता पदेशेहि एवहणस । [तरप्रवेशय प्ररहणम् ।]

३३

चेट्—कदलेण मरणेण । [कतरेण मरणेण ।]

शकारः—एदेष जजेव पाआलसणठेण । [एतेनैव शकारसुखठेण ।]

चेट्—भट्टके गेणा मलेन्ति । एवहणे वि भज्जेदि । हगे वि चेडे ३४

मरामि । [भट्टारक स्वभौ विपते । प्ररहणमपि भज्यते । अहमपि चेटो विपे ।]

Vita :—How do you know ?

Sākāra :—Can you not see, Bhāva ? It looks like croaking
[lit. producing a *ghurghuru* sound like] an aged hog

Vita :—(*Sa-ta*) Well marked ! Here [he has] come

Sākāra :—Dear son, Bthāvarska Ceta, have you come ?

Ceta :—Just so

Sākāra :—The car also come ?

Ceta :—Just so

Sākāra :—Bulls also come ?

Ceta :—Just so

Sākāra :—You also come ?

Ceta :—(*With a laugh*) Master, I too have come !

Sākāra :—Then bring in the car

Ceta :—By which way ?

Sākāra :—By this very broken portion of the wall.

Ceta :—Master, the bulls would die, the car too would be
smashed, and I also, Ceta would die

- शकार—अले लाअशालके हगगे । गोणा मले अवले कीगिइशम् ।
 १ पवहणे भग्गे अवल घटाइइशम् । तुमं मले अण्णे पवहणवाहके हुविइशदि ।
 [ओ राजशालकोऽहम् । श्रमो मृतो अपरी केष्यामि । पवहण भग्गम् अपर कारये
 ष्यामि । त्व मृत आय पवहणवाहको भविष्याति ।]
- २ चेट—शुव्व उववण्ण हुविइशदि । हगगे अत्तणकेलके ण हुविइशम् ।
 [सवमुपपन्न भविष्यति । अहमा मीयो न भविष्यामि ।]
- शकार—अले शव्व पि णइशदु । पाअलसण्णवण पवेशेहि पवहणम् ।
 ५५ [ओ सर्वमपि नश्यतु । पाकारसण्णवणे प्रवेशय पवहणम् ।]
- चेट—विभज्ज ल पवहण सम शामिणा विभज्ज । अण्णे पवहणे
 मोदु । भउके गदुअ णिवेदेमि । (पविइय) कथ ण भग्गे । भउक एसे उवत्थिदे
 ५० पवहणे । [विभज्जस्व रे पवहण सम स्वामिना नभज्यस्व । अयत्पवहण भवतु ।
 भउारक गत्वा निवेदयामि । कथ न भग्गम् । भउारक एतदुपस्थित पवहणम् ।]
- शकार—ण छिण्णा गाणा । ण मला लज्जा । तुम पि ण मळे । [न
 ५१ छिन्नौ वृषभौ । न मृता रज्जव । त्वमपि न मृत ।]
- चेट—अघ इ । [अथ किम् ।]
- शकार—भाव आअच्छ । पवहण पेक्कामो । भावे तुम पि म गुलु
 ५२ पलमगुल । पेक्कीअशि शादलक अन्नन्तलकेत्ति पुल्ललण्णीएत्ति । तुम दाव पव

Sakara —Oh I [am] the king's brother in law [If] the
 bulls [are] dead I shall buy another pair of the : [If] the
 car [is] smashed up I shall have another made [If] you [are]
 dead there would be another car driver

Ceta —Every thing would turn out all right [The only
 flaw would be] I would not be belonging to myself [that is I
 would lose myself]

Sakara —Oh let even everything perish Bring in the car
 by the broken portion of the wall

Ceta —Break into pieces O car break into pieces along
 with the master ! Let there be another car Going to the master,
 I shall inform him [duly] (Entering) What ! No broken !

Master here has the car come

Sakara —Bulls not snapped ? Reins not dead ? You too,
 not dead ?

Ceta —Just so

Sakara —Bhāva come Let us [two] see the car Bhāva,
 you again [are] my preceptor preceptor par excellence You are

हृणं अग्नादो अहिलुह । [पाप आनच्छ । पवहण पदपव । भाव त्वमपि मम मरुः ।
परमगुरुः । वेदेषुमे वादरकोऽभ्यन्तारक इति पुरस्करणीय इति । त्व वागतवपवहणममतोऽ-
धिरौह ।] ५०

विट्.—एवं भवतु ।

(इत्यारोहति)

शकारः—अथवा चिह्न तुमम् । तुह वपकेलके पवहणे जेण तुमं
अग्नादो अहिलुहसि । हग्मे पवहणशामी । अग्नादो पवहणं अहिलुहामि । [अथवा १०
तिष्ठ त्वम् । तव पितृमन्त्रि पवहणम् वेद त्वमगतोऽधिरौहमि । अह प्रवहणशामी ।
जगतः पवहणमधिरौहामि ।]

विट्.—मंत्रानेव ब्रवीति ।

शकारः—जइ वि हग्मे एवमं भणामि तथा वि तुह एसे आशे अहिलुह
मरुके सि भजिदुम् । [यद्यप्यहमेव भणामि तथापि तस्यै आचाः अधिरौह
महारक इति मणितुम् ।] ५१

विट्.—आरोहणु भवान् ।

शकारः—एषो शपदं अहिलुहामि । पुत्रका यावलका चेडा पलिवताविहि
पवहणम् । [एष सापनमधिरौहामि । इवक स्वावक केद पधिरौह पवहणम् ।] ५२

चेडः—(परावर्त्य) अहिलुहु भद्रात्के । [अधिरौहु भद्रात्के ।]

शकारः—(अधिहवात्लोच्य च शंङ्गा नादपित्वा त्वातिमन्तोर्ये विट् कण्ठेऽ-
वलम्ब्य) भावे भावे मलेशि मलेशि । पवहणाधिलुहा लवसशी चोले वा पदि ७२

looked upon { by me } with regard, as an intimate friend, as one
fit to be honoured So, you ascend you the car ahead { of me }

Vita —Let it be so [Moves off to ascend]

Sakāra —Or rather, stay you { where you are } [Is] the
car belonging to your father that you are mounting { it } ahead
{ of me } ? I { am } the owner of the car, I shall mount the car
before { you, or, first }

Vita —You told me so { to mount the car first }

Sakāra —Even if I said that, still it was proper etiquette
for you to say ' Master, { please } ascend { first }

Vita —May your honour ascend

Sakāra —Here I shall ascend now Dear son Sthavaraka
Ceta, turn round the car

Ceta —(Turning it round) May the master ascend

Sakāra —(Mounting up and beholding gesticulating fear,
hastily alighting clasping Vita by the neck) Bhava Bhava ' You are

वशादि । ता जइ लक्ष्मशी तदो उभे वि मूशे । अथ चोले तदो उभे वि सज्जे ।

[भाव भाव मृतोऽसि मृतोऽसि । प्रवहणाधिरूढा राक्षसी चारो वा प्रतिवसति । तद्यदि
५५ राक्षसी तदोभावपि मुपितो । अथ चारः तदोभावपि स्वाग्तिता ।]

विट — न भेतव्यम् । कुतोऽत्र वृषभयाने राक्षस्या सचार । मा नाम ते
मध्याह्निकं तापच्छेन्नैः स्याद्वरकस्य सकञ्चका छाया दृष्टा भ्रान्तिरुत्पन्ना ।

५८ शकार — पुतका थावलका चेहा जीवेशि [पुत्रक स्थावरक चेत जीवामि]
चेट — अथ इ । [अथ किम् ।]

शकार — भावे प्रवहणाधिरूढा इत्यिमा पटिवशादि । ता अवलोएहि ।
८१ [भाव प्रवहणाधिरूढा श्री प्रतिवसति । तत्त्वलोम्य ।]

विट — द्रय सी ।

अवनतशिरस प्रयाम शीघ्र पयि वृषभा इव धर्षतादिताक्षा ।

मम हि सदसि गौरयप्रियस्य कुलजनदर्शनकातरं हि चक्षुः ॥१५॥

वसन्तसेना — (सविस्मयमात्मगतम्) कथं मम णअणाण आआसअरो
ज्जेव राअसालआ । ता ससइद्धि मन्दभाआ । एसा दाणि मम मन्दभाइण ए

dead you are dead There abides occupying the car a demoneess
or a thief So, if [it is] a demoneess we both are st. n away ,
if a thief then we both are eaten up !

Vita — Be not afraid How [could there be] a movement
[or, roaming about] by a demoneess here in this bullock-car ?
Could it not be that [this] delusion was produced in you with
[your] eyes dazzled by the heat of the mid day-sun on seeing
the shadow of Sthavaraka with [his] cloak ?

Sakāra — Dear son, Sthāvara Ceta are you alive ?

Ceta — Just so.

Sakāra — Bhāva there abides a woman occupying the car.
So look into it

Vita — What A woman

Let us quickly pass by the road, with heads hung down
like bullocks with eyes struck by the [showers of] rain, for-
down to
aid [or,
(15)

Vasantasenā — (In amazement, to herself) What ! [It is]
the king's brother in law who causes only annoyance to [my]
eyes ! So, I am in danger, luckless that I am ! Now this ray

कस्यसेत्तपडिदेऽ विभ बीअमुह्री गिण्फलो इव आममणे संवुनो । ता कि एव्य ३
 फइइसम् । [कथ मम नवनयोगयातकार एव राजद्वालः । तत्तशयितासि मन्द-
 भाग्य । एतदिशानी मम मन्दभागिन्या रूपरक्षेज्जपतित इव बीजमुष्टिनिष्फलविहागमनं
 सरवम् । तत्किमन कथिप्यामि ।] ६

शकारः—कादले मयु एसे वुडुचेडे पवहणं णावलोएदि । भावे आलो-
 एहि पवहणम् । [कातरः सत्त्वेप वृद्धचेटः प्रवहणं नावलोकयति । भाव आलोक्य
 प्रवहणम् ।] ९

विटः—को दोषः । भवतु । एवं तावत् ।

शकारः—कथम् शिभाता उट्टेन्ति वाअशा वञ्चेन्ति । ता जाव भावे
 अइसीहिं भवतीअदि दन्तेहिं पेम्तीअदि ताव हामो पलाइइसम् । [कथम् शृगाला १२
 उडुडियन्ते शवसा मजन्ति । नयावदावे प्रक्षिप्यां भक्ष्यते दन्तैः पेक्ष्यते तावत्त पलायिष्ये ।]

विटः—(वसन्तसेना दृष्ट्वा । उविषाःमात्मगतम्) कथमये मृगी व्याघ्रमनु-
 सरति । भोः कष्टम् । १५

शरच्चन्द्रप्रतीकाशं पुलिनान्तरागयिन्म् ।

हंसी हंसं परित्यज्य यायसं समुपस्थिता ॥ १६ ॥

(जनान्तिङ्म्) वसन्तसेने न युक्तमिदम् नापि सदृशमिदम् ।

coming here, luckless that I am, has become fruitless, like a handful of seed fallen in a barren spot with saline soil ! So, what shall I do here ?

Śākāra :—This old Ceta [is] indeed nervous ; [he] would not look into the car Bhāva, look into the car.

Viṭa :—What harm ? All right. [I shall do] thus now.

Śākāra :—How ? The jackals are flying up ; the crows are walking. So, before Bhāva is eaten up by the eyes [and] is looked at by the teeth, I shall be running away !

Viṭa :—(Seeing Vasantasenā, with dejection, to himself) What, oh, the doe is going after a tiger ! Oh ! Alas !

Having abandoned the [male] swan resembling the autumnal moon, [and] resting on the [white] sandy region, the female swan has approached a crow ' (16)

(Ande) Vasantasenā, this [is] not proper, this [is] not becoming either—

पूर्वं मानाद्व्यज्ञाय द्रव्यायै जननीवशात् ।

वसन्तसेना—ण । [न ।] (इति शिश्वाक्यति) ।

विट्—अशौण्डीर्यस्यभावेन वेशभावेन मन्यते ॥ १७ ॥

ननुक्तमेव मया भवतीं प्रति—सममुपन्वर भद्रे सुप्रिये चाप्रियं च ।

वसन्तसेना—पत्रहणविपज्जासेण आगदा । सरणामदग्धि । [पत्रहण

३ विपर्यसिनागता । शरणगतास्मि ।]

विट्—न भेतव्यं न भेतव्यम् । भवतु । एतं वञ्चयामि । (शकारमुपगम्य, काणोलीमातः सत्यं राक्षस्येवात्र प्रतिवसति ।

६ शकारः—भावे भावे जड, लक्ष्मी प्रडिवशदि ता कीश ण तुमं मूशेदि व्यध चोले ता किं तुमं ण भक्तिवदे । [भाव भाव यदि राक्षसी प्रतिवसति तत्कथं न त्वा मुष्णाति । अथ चौरः तत्र किं त्वं न भक्षितः ।]

६ विट्—किमनेन निरूपितेन । यदि पुनरुद्यानपरम्परया पद्भ्यामेव नगरी मुजयिनीं प्रविशावः तदा को दोषः स्यात् ।

शकारः—एव्यं किदे किं भोदि । [एव कृते किं भवति ।]

Having first [or, formerly] disregarded, through pride [now] for the sake of money, at the desire of [your] mother—
Vasantasenā —No [Shakes her head

Vita —

[This one] is favoured, owing to the profession of a harlot, having absence of pride [or, self-respect] as [its] nature ! (17)

Again, I myself did say to your ladyship [before]—' Good lady, wait upon [therefore] equally one very agreeable and one disagreeable [to you] ! '

Vasantasenā —I came, owing to an interchange of care, I approach [you] for protection.

Vita —Fear not, fear not, Well, I shall deceive him, (Gang near Sakāra) Bastard, [it is] true, a demoneess, verily, abides here

Sakāra —Bhāva, Bhāva If a demoneess abides, then why has she not carried you off? If a thief, then why have you not been eaten up?

Vita —What [is the use] of looking into it? If we, on the other hand, enter the city, Ugrayat [going] just on foot, through the row of orchards, then what harm would be [there]?

Sakāra .—If this be done, what would happen?

विट्—एव कृते वथायाम सेवितो धुर्याणा च परिश्रम परिहृतो भवति । १

शकार—एव भोडु । थावलभा चेडा जेह प्रवहणम् । अथवा चिह्न-
चिह्न । देवदाण बन्धनाण च अ-गदो चलगण गच्छामि । णहि णहि । प्रवहणं
आहेत्यदिअ गच्छामि जेण टूलदो म पेकिअअ भणिइइइइ—एदो वे लईटअ-
शाले मइटालके गच्छदि । [एव भवतु । स्थावरक चेट नय प्रवहणम् । अथवा तिष्ठ
तिष्ठ । देवताना ब्राह्मणाना चाग्रतभरणेन गच्छामि । नहि नहि । प्रवहणमपिअ
गच्छामि वेन दूरतो मा वेइय भणिप्यन्ति—एव स राहियइयालो भहारको गच्छति ।] १

विट्—(स्वगतम्) दुष्कर विपमौपधीकर्तुम् । भवतु । एव तावत् । (प्रकारम्)
काणेनीयात् एषा वसन्तसेना भवन्ममभिसारचित्तमायता ।

१ वसन्तसेना—सन्त पावम् । सन्त पावम् । [शान्त पावम् । शान्त पावम् ।] २१

शकार—(सहर्षम्) भावे भावे म पदलपुलिश मणुइस वासुदेवकम् ।
[भाव भाव मा प्रवरपुत्र मनुष्य वासुदेवकम् ।]

विट्—अय किम् ।

२ शकार—लेण हि अपुव्वा शिटी शमाशादिइ । तईइ काले मए लोइइ
विश शपद पादेशु पडिअ पशादेमि । [तेन हवूर्वा श्री समासादित । तस्मिन्काले
मया रापिता समत पादयो पतित्वा प्रसादयामि ।] २७

Vita—If this be done, there would be exercise taken [by
us] and fatigue to the bullocks avoided

Sakara—Be it so Sthāvāraka Ceta take away the car
Or, stay, stay I [may] go on foot in front of deities and
Brahmanas No, no I shall go mounting the car, so that
[people] on seeing me from a distance, would be saying—'Here
is going that king's brother in law the master'

Vita—(To himself) [It is] difficult to turn person into
"medicine Well, [I shall do] this now (Aloud) Bastard, here
has Vasanta-sena come to you of her own accord to sport
[with you]

Vasantasenā—God forbid ! Let evil be averted !

Sakāra—(With joy) Bhava Bhāva ! [With] me a most
excellent person, a human being Vāsudeva !

Vita—Just so

Sakāra—In that case a singular affluence has been
secured [by me] ! At that time she was made angry [by me] ;
now falling at [her] feet I shall propitiate [her]

वित्—साध्वमिहिनम् ।

शकार—एशे पादेषु पडामि । (इति वसन्तसेनामुनमृत्यु) आसिके

५० अश्विके शृणु मम विष्णसिम् ।

एशे पडामि चलणेसु विगालणेसे हस्नाश्रुलि दशनहे तत्र शुद्धदन्ति ।

जं त मए अशिकेद मदणानुलण त रम्मिदाशि वलगत्ति तत्र म्हि दाशे ॥१८॥

[एष पा यो पनामि । मान अश्विके शृणु मम विष्णसिम् ।

एष पनामि चरणयोर्विगालनेने हस्नाश्रुलि दशनहे तत्र शुद्धदन्ति ।

३ यत्न मयापञ्च मरुतातुणे तत्क्षामितादि वरगात्रि तवास्मि वास ॥]

वसन्तसेना—(सकोधम्) अवेहि । अणज्ज मन्तसि । [अवेहि । अनार्थ मन्वयसि ।] (इति पादेन ताडयति)

६ शकार—(सकोधम्)

ज चुम्बिदे अश्विकमादुकेहिं गदे ण देवाण वि जे पणामम् ।

शे पाडिद पादतलेग मुण्डे वणे मिभालेग जघा सुदङ्गे ॥ १९ ॥

अले थावला चेडा काह तुए ए ॥ शमाश्रुदिदा ।

[यच्चुम्बिनमश्विकामातृकाभिर्गत न देवानामपि यप्रणामम् ।

३ तत्पातिन पादतलेन मुण्ड वने शुगालेन यथा मुवाङ्गम् ॥

ओ स्थाशक चेट कुम त्वयैवा समासाश्रिता ॥]

Vita —Well spoken

Śakara —Here I fall at [her] feet (Going near Vasantasena) Aunt [or mother] mammas, hear my prayer—

Here I fall on [your] feet, [O] long eyed one [and I put] [my] folded hands on your ten nails [O] one of white [or, shining] teeth, whatever wrong was done by me distressed by love towards you, that should be forgiven [by you] [lit you are made to forgive], [O] beautiful bodied one, I am your slave 1 (18)

Vasantasena — In rage) Get away You are talking base [y] [Strikes him with the foot

Śakāra —(Angry)

That head [of mine] which was kissed by mothers and mammas, which was not bent down in homage even for the gods, has been struck down [by you] with [your] foot, like a dead body in the forest by a jackal (19)

O Sthāvaraka Ceṭsa, where was she met [or, found out] by you ?

चेष्ट.—भट्टके गामशअलेहिं लुद्धे लाअमग्गे । तदो चालुदत्तेश लुस-
वाडिआए पवहणं याविअ तहिं ओदलिअ जाव चकपलिवड्डिअं कलेमि ताव ६
एशा पवहणविपज्जाशेण इह आलुद्धे ति तक्केमि । [भट्टक आमशरट्टे रुद्धो राज-
मार्गः । तदा चारुदत्तस्य वृषवाटिनाया प्रवहणं स्थापयित्वा तत्रावतीर्य यावच्चक-
परिश्रुतिं करोमि तावदेषा प्रवहणविपर्यासेनेहारुद्धेति तर्कयामि ।] ९

शकारः—कथं पवहणविपज्जाशेण आगदा । ण मं अहिशालिडुम् । ता
ओदल ओदल ममकेलकादो पवहणादो । तुमं तं दलिइशत्थवाहपुत्तकं अहि
शालेशि । ममकेलकाइं गोणाइं वाहेशि । ता ओदल ओदल गम्भदाशि ओदल १०
ओदल । [कथं प्रवहणविपर्यासेनागता । न मामभिसारयितुम् । तदवतरावतर
मदीयात्ववहणात् । त्व त ददिमार्थवाहपुत्तकमभिसारयसि । मदीयो वृषभौ वाहयासे ।
तदवतरावतर गर्भदासि अवतरावतर ।] १५

वसन्तसेना—तं अज्जचारुदत्तं अहिसारोसि ति जं सच्चम् अलंकिदम्हि
इमिणा वअणेण । संपदं जं भोडु तं भोडु । [तमार्यचारुदत्तमभिसारयसीति यत्सत्यम्
अलङ्कृतास्म्यमुना वचनेन । सायत यद्भवतु तद्भवतु ।] १८

Ceṣṭa —Master, the king's highway had been blocked by
the village-carts. Then, having placed [or, parked] the car in
the garden [or, grove of trees] of Cārudatta, and got down there,
while I was doing the turning of the wheel [of other carts], she
must have mounted [the car] owing to an interchange of the
cars—this [is what] I guess

Sakāra .—What, she has come here, due to an interchange
of cars ! Not [come] to sport with me of her own accord ! So,
alight, alight from my car ! You go of your own accord to sport
with that penniless merchant-son ! [And] make my bulls to carry
you ! So, get down, get down, [O] slave-by-birth, get down,
get down.

Vasantasenā :—' You are going of your own accord to
sport with the noble Carudatta '—by these words, to be sure, am
I honoured. Now, let whatever is to happen, happen [I am
prepared to face any eventuality] .

शकारः—

एदेहि दे दशणहुपलमण्डलेहि हत्येहि चाडुशदताडणलम्पडेहि ।
कट्टामि दे बलतणुं णिअजाणकादो केशेषु वालिदहअंवि जहा जडाऊ ॥२०॥

[एताभ्यां ते दशनखोत्पलमण्डलाभ्या हस्ताभ्यां चाटुशतताडनलम्पटाभ्याम् ।

कपामि ते वरतनु निजयानकाल्नेशेषु वालिदयितामिव यथा नटायुः ॥]

विटः—अग्राह्या मूर्धजेप्वेताः स्त्रियो गुणसमन्विताः ।

न लताः पल्लवच्छेदमर्हन्त्युपवनोद्भवाः ॥ २१ ॥

तदुत्तिष्ठ त्वम् । अहमेनामवतारयामि । वसन्तसेने अवतीर्यताम् ।

(वसन्तसेनावतीर्यकान्ते स्थिता)

शकारः—(स्वगतम्) जे शे मम वअणावमाणेण तदा लोशगी शंधु-
मित्ते अज्ज एदाए पादप्पहालेण अणेण पज्जलिदे । त शंपदं मालेमि णम् ।
भोडु । एव्वं दाव । (प्रकाशम्) भावे भावे

अद्विच्छशे लम्बदशाविशालं पावालअं शुत्तगदेहि जुत्तम् ।

मंशं च खाइं तह तुष्टि काइं चुह चुह चुक्क चुह चुहत्ति ॥ २२ ॥

Śakara —

By these [two] hands possessing a circle of lotuses in the form of the ten nails, greedy to strike with hundreds of coaxing words, shall I drag by the hair your beautiful body from my car, as Jatāyu did Vali's beloved (20)

Vīta —

These women endowed with qualities do not deserve to be grasped by the hair; creepers reared up in gardens do not deserve to have [their] foliage cut off (21)

So, stand you up I shall get her down. Vasantasenā, please alight

[Vasantasenā, alighting, stays in a corner

Śakāra — (To himself) That my fire of anger which was enkindled then by the disregard of [my] words, has to-day been made to blaze forth by this her striking [me] by the foot So, now I shall kill her. Well, [I shall do] this now. (Aloud) Bhāvo, Bhāvo

If you wish [to have] a mantle, big, with long fringes, and worked up with hundreds of threads, and to eat flesh and likewise to secure [complete] gratification [expressed in emitting the sounds]—*cuḥū, cuḥū, cuḥku, cuḥū, cuḥū*— (22)

[यः स मम वचनानमानेन तदा तेषाम्भिः संभुक्तिनः अद्यैतस्याः वादप्रहारेणा-
मेव प्रचलितः । ततस्तान् मारयाम्येनाम् । भवतु । ईदं तावत् १... भाव भाव

यदीच्छसि तन्मदशाविशालं प्राकारं सुन्दरैर्युक्तम् ।

मांसं च खादितुं तथा तुष्टिं कर्तुं सुहृत् सुहृत् सुहृत् सुहृत् इति ॥]

विटः—ततः किम् ।

शकारः—मम पित्रं कलेहि । [मम मियं कुरु ।]

विटः—नादं करोमि वर्जयित्वा त्वकार्यम् ।

शकारः—भावे अङ्गजाह गन्धे वि पात्थि । लसन्तशी कानि पात्थि

[भाव अकार्यस्य गन्धोऽपि नास्ति । दशशी कानि नास्ति ।]

विटः—उच्यतां तर्हि ।

शकारः—मालेहि वसन्तशेनिअम् । [मारय वसन्तशेनाम् ।]

विटः—(कर्णो पिपाय)

वालां स्त्रियं च नगरस्य विभूषणं च

वेश्यामवेदास्तद्वदप्रणयोपचारात् ।

एतामनागसमहं यावे घातयामि

केनोद्भवेन परलोकनशीं तरिष्ये ॥ २३ ॥

Vīta :—What then ?

Śākāra :—Do [what is] very agreeable to me

Vīta :—Yes. I would do, barring a base deed.

Śākāra :—Bhāva, there is not even the scent of a base deed. There is no demonets [who is associated with *paṇḍita*] of any kind :

Vīta :—Speak out then

Śākāra :—Kill Vassata-cenā.

Vīta :—(Closing his ears)

If I [were to] kill her [or, this one], a young woman [lit. a girl, a woman] and an ornament of the city, a courtesan entertaining [feelings of] love not in keeping with residence in the Courtesan-quarter [or, a courtesan's profession], [and] innocent, with what boat shall I [be able to] cross the river [on the way] to the other world [after death] ? (23)

शकार—अह दे भेडक दइइशम् । अण्ण च विविक्ते उज्जाणे इव
मालन्त को तुम पेक्खिइइशदि । [अह न उडुप दास्यामि । अयञ्च विविक्ते उयान^५
इह भास्यन्त वस्त्वा पेक्षिप्यते ।]

विट --पश्यन्ति मा दशदिशो वनदवताश्च

चन्द्रश्च दीतकिरणश्च दिवाकरोऽयम् ।

धर्मान्मूलौ च गगन च तथान्तरात्मा

भूमिस्तथा सुकृतदुकृतसाक्षिभूता ॥ २४ ॥

शकार—तेण हि पढन्तावालिद कडुअ मालेहि । [तेन हि पगन्तापवा
रिता कृत्वा मास्य ।]

३ विट —मूर्ख अपध्वस्तोऽसि ।

शकार—अधम्मभीलू एसे बुडुकोले । भोडु । थावलभ चेह अण्णमि ।

पुत्तका थावलका चेहा शोवण्णसण्णहुआइ दइइशम् । [अधर्मभीकरेय उद्धकोले ।

६ भवतु । स्थावरक वेम्पनुनयामि । पुत्रक स्थावरक चेट सुवर्णकटकानि दास्यामि ।]

चेट—अह पि परिहाइइशम् । [अहमपि परिधास्यामि ।]

शकार—शोवण्णदे पीठक कालइइशम् । [सीवर्ण ते पीठक कारयिष्यामि ।]

८ चेट—अह पि उवविशिइइशम् । [अहमप्युपवेश्यामि ।]

Sakara --I shall furnish you with [lit give] a boat And further who is going to see you killing [her] in this secluded garden ?

Vita —

The ten quarters and the sylvan deities and the Moon and this Sun with blazing rays and Dharma and Wind and the sky likewise the inner self, and likewise the Earth being the witness of [all] good deeds and bad deeds—[all these] would be seeing me ! (24)

Sakara —In that case kill [her] screening [her] by the end of [your] garment

Vita —Idiot be damned

Sakara —This old jackal [is] afraid of [being involved in what might lead to] unholy merit Well I shall request Sthāvaraka Ceta.—Dear son Sthāvaraka Ceta I shall give [you] gold bracelets

Ceta —I too shall wear [them] .

Sakara —I shall have a golden stool made for you

Ceta —I too shall sit [upon it]

शकार —शब्द दे उच्छिद्यत अ दृश्यम् । [सर्वं त उच्छिद्य दास्यामि ।]

चेट —अहं पि साइइशम् । [अहमी साविष्यामि ।]

शकार —शब्दचेटाप महत्तलक कलइइशम् । [तन्चेटाना महत्तरक कार १२
रिष्यामि ।]

चेट —भट्टके हुविइशम् । [भट्टक मरिष्यामि ।]

शकारः—ता मण्णाहि मम वअणम् । [तन्मन्यस्य मम वचनम् ।] १५

चेट —भट्टके शब्द कलमि वज्जिअ अरुज्जम् । [भट्टक सर्वं कारामि
मर्मादिवाकार्यम् ।]

शकार —अरुज्जाह मन्धे वि णत्थि । [अकार्यस्य मन्धोऽपि नास्ति ।] १८

चेट —मणाट्टु मट्टके । [भणतु भट्टक ।]

शकार —एष वसन्तसेना मारव । [एता वसन्तसेना मारव ।]

चेट —पशीदु मट्टके । इअ मए अणज्जेण अज्जा पवहणपखित्तेवाणीता । १
आणीदा । [प्रसीगतु भट्टक । इय मयावाच्यणार्था पवहणपरिवर्तितेवाणीता ।]

शकार —अले चेटा त्वावि ण पव्हामि । [अरे चेट त्वापि न प्रव्हासि ।]

चेट —पह्वदि मट्टके श्छल्लिअ ण चालित्ताह । ता पशीदु पशीदु २
मट्टके । माधामि वत्तु अहम् । [मभवति भट्टक शरिरस्य न चारिरस्य । तवसी
दत्तु प्रसीदतु भट्टकः । विभेमि पत्तवदम् ।]

शकार —तुम मम चेडे भायिअ कइइ भाआसि । [त्वं मम चेडे धृत्वा २०
कस्मादिभेमि ।]

Sakara —I shall give you all the leavings (of my food)

Ceta —I too shall eat (them)

Sakara —I shall make you the Chief of all Cetas

Ceta —Master I shall become (one very gladly)

Sakara —Then agree to my bidding

Ceta —Master I shall do everything barring a base deed

Sakara —There is not even the scent of a base deed

Ceta —Let Master tell

Sākāra —Kill this Vasantasena

Ceta —Be pleased Master This noble lady was brought
by me a wretched owing to an interchange of cars

Sākāra —O Ceta have I no power over even you ?

Ceta —Master has power over (my) body, not over (my)
character So be pleased, be pleased, Master I am indeed afraid

Sākāra —You being my Ceta —of what are you afraid ?

- चेट — भट्टके पल्लोअइश । [भट्टक परलोकात् ।]
- ३० शकार — के शे पल्लोए । [क स पल्लोक ।]
- चेट — भट्टके शुकिदइश पलिगामे । [भट्टक सुकृतदुष्टतस्य परिणाम ।]
- ३१ शकार — केलिशे शुकिदइश पलिगामे । [कीदृश सुकृतस्य परिणाम ।]
- चेट — जादिशे भट्टके बहुशोवणमण्डिदे । [यादृशो भट्टको बहुसुवर्णमण्डित ।]
- ३२ शकार — शुकिदइश केलिशे । [दुष्टतस्य कीदृश ।]
- चेट — जादिशे हगे पल्लिण्डभरसके भूदे । ता अकज्ज ण कइइ-
इशम् । [यादृशोऽह पण्डितभक्तो भूत । तदस्यै न करिष्यामि ।]
- ३५ शकार — अले ण मालिइशशि । [अरे न मारयिष्यसि ।] (इति बहु-
विध ताडयति)

चेट — पिट्टु भट्टके मालेडु भट्टके अकज्ज ण कइइशम् ।

जेण मिह गवमदाश विणिम्मिदे भाअधेअदोशेहि ।

अहिअं च ण कीणिइशं तेण अकज्ज पल्लिइलामि ॥ २५ ॥

Ceta — Master, of the other world

Śakāra — What [is] that other world !

Ceta — Master, the result of good deeds and bad deeds

Śakāra — What sort of result of good deeds ?

Ceta — Of the sort of [being] Master adorned with many gold ornaments

Śakāra — What sort of [result] of bad deeds ?

Ceta — Of the sort of [being] I who have become an eater of another's food So, I shall not do a base deed

Śakāra — Ob, would you not kill [her] ?

[Beat him in various ways

Ceta — Beat [me] Mas er, kill [me] Master [But] I shall not do a base deed,

by which I have been [already] made a slave by birth owing to the faults of my fortune and I will not buy any more [evil] So I avoid a base deed (25)

[तादृहतु भद्रकः गारयतु भद्रकः अकार्यं न करिष्यामि ।

येत्रास्मि गर्भदासो विनिर्मितो भागधेयरोपैः ।

अधिकं च न कीणिष्यामि तेनाकार्यं परिहरामि ॥]

वसन्तसेना—भाव शरणागद् म्हि । [भाव शरणागतास्मि ।]

विटः—काणेलीमातः मर्षय मर्षय । साधु स्थावरक साधु ।

अप्येष नाम परिभूतदशी वरिद्रः

मेघ्यः परत्र फलमिच्छति नास्य भर्ता ।

तस्मादमी कथमिवाद्य न यान्ति नाशं

ये वर्धयन्त्यसदृशं सदृशं त्यजन्ति ॥ २६ ॥

अपि च

रन्धानुसारी विपमः कृतान्तो यदस्य दास्यं तय चिद्वरत्वम् ।

श्रियं त्वदीयां यदयं न भुङ्क्ते यदेतदाज्ञां न भवान्करोति ॥ २७ ॥

शकारः—(स्वगतम्) अधम्मभिलुप बुद्धुखोडे पल्लोअभीलू एसे गव्व-

दासे । हगो लट्ठिअशाले कइश भाभामि वल्लुलिशमणुइशे । (प्रकाराम्) अले गव्वदासे चेहे गच्छ तुमम् । ओवलके पविशिय वीशन्ते एअन्ते चिइट । ३

[अपर्षभीरुको इद्धशुगानः परलोकभीरुयेय गर्भः। गतः । अह राष्ट्रियदयाल कस्मादिभेमि

Vasantasenā — Bhāva, I approach { you } for protection.

Vīta — Bastard, forbear, forbear. Good, Sthāvaraka, bravo !

Even this poor servant in a mi-erable state, indeed wishes [or, cares] for fruit in the other world, [but] not his Master; therefore, how possibly do such { persons like Sakāra } not go to destruction to day, who add up [or, fo-ter] unworthy [deeds, and] abandon worthy { ones } ? (26)

And further,

Fatq follows up weak points [and is] unfair, in that servitude [is] his [lot], and overlordship yours, that this one does not enjoy your prosperity, and that you do not do his bidding ! (27)

Sakāra — (To himself) The old parva [viz the Vīta] { is } afraid of [incurring] unholy merit, this slave-by-birth [is] afraid of the other world I, the king's brother-in-law,—whom can I be afraid of—[I] an excellent man [and] a human being ?

१ अप्येषमेव ।

वरपुरुषमनुष्यः । . अरे गर्भदास चेट गच्छ त्वम् । अप्पारके प्रविश्य विभ्रान्त
६ एफान्ते तिष्ठ ।]

चेटः—जं भट्टके आणवेदि । (वसन्तसेनानुपपत्त्य) अज्जए एतिके मे
विह्वे । [यज्जट्टक आशापयति । ... आर्ये एतावान्मे विभ्रः ।] (इति निष्क्रान्तः)

शकारः—(परित्रं बध्नन्) चिष्ट वशन्तशेणिए चिष्ट । मालइइशम् ।
[तिष्ठ वसन्तसेने तिष्ठ । मारयिष्यामि ।]

विटः—आः ममायतो व्यापादयिष्यसि । (इति मले गृह्णाति)

१२ शकारः—(भूमं पतति) भावे भट्टकं मालेदि । (इति मोहं नारयति ।
चेतनां लब्ध्वा) शब्दकालं मए पुट्टे मंशेण अ घिएण अ ।

अज्ज कज्जे शमुप्पण्णे जादे मे वैलिए कथम् ॥ २८ ॥

(विचिन्त्य) भोट्टु । लद्धे मए उवाए । दिण्णा वुट्टुसोडेण शिलश्वालणगण्णा ।

ता एदं पेशिअ वशन्तशेणिए मालइइशम् । एव्व दावु । (प्रकाशम्) भावे जं
३ तुमं मए भणित्ते तं कथं हग्गे एव्वं वट्टुकेहिं मल्लकप्पमाणेहिं कुत्तेहिं जादे अकज्जं

कलेमि । एव एदं अट्टीकलावेदुं मए भणित्त्तम् । [भावो भट्टकं नारयति । ...

सर्वकालं नया पुट्टे मासेन च घृतेन च ।

६ अयं कार्यं समुत्पन्ने जातो मे वैरिणं कथम् ॥

(Aloud) O slave-by-birth, Ceta Get away you Entering a
secluded spot, stay in one place, resting

Ceta —As Master commands (Approaching Vasantasenā)
Madam, [only] thus far my power [to help you], (Exit

Sakāra —(Girding up his loins) Stay, Vasantasenā, stay.
I shall kill [you]

Vita —Ah ! Do you [dare to] destroy [her] in my presence
[lit. in front of me] ? [Grasps him by the throat

Sakāra —(Falls on the ground) Bhāva is killing [me, his]
Master (Gesticulates faintly, retaining consciousness)

Nourished by me for all time with meat and with ghee,
how has [this Vita] become my enemy to-day, when work
[to be done] is at hand ? (28)

(Thinking) All right. A remedy has been found out by me.
The old jackal has given a sign [or, warning to Vasantasenā]
by the shaking of [his] head So, having sent him away, I
shall kill Vasantasenā [I shall do] this now (Aloud) Bhāva,

. भवतु । लब्धो मयोपाय । दत्ता वृद्धशृगाण्येन शिरश्चालनसत्त्वा । तदेत येव्य वसन्त
सेना मारयिष्यामि । एव तावत् । .. भाव यत्त्व मया भणित तत्कथमहमेव बहते
महकप्रमाणं कुलेर्जनोऽनाय वसेमि । एवमेतदङ्गीकारयितु मया भणितम् ।] ५

विद — किं कुलेनोपादयेन शीलमयात्र कारणम् ।

भवन्ति सुतरा स्फीता सुक्षेत्र कण्टकिद्रुमा ॥ २९ ॥

शकार — भावे एसा तत्र अगद्री लज्जा अदिण म अङ्गीकलदि । ता गच्छ ।
धावलअचेडे मए पिष्टिदे गदे वि । एसे पलाइअ गच्छदि । ता त गेण्हअ आ
अच्छदु भावे । [भाव एसा तवाशतो लज्जते न मामङ्गीकराति । तद्रच्छ । स्थावररुचेटो
मया ताडिता गतोऽपि । एष प्रपलाय्य गच्छति । तस्मान्न गृहीत्वगच्छतु भाव ।]

विद. — (स्वगतम्)

अस्मत्समक्षं हि वसन्तसेना शौण्डीर्यभावात् न भजेत मूर्खम् ।

तस्मात्करोम्येप विविक्तमस्या विविक्तविश्रम्भरसो हि काम ॥३०॥

(प्रकाशम्) एव भवतु । गच्छामि ।

as to what you were spoken to by me that—How shall I, born in
so very big families of the size of Malakas [cups] do a base
deed?—so that was said [merely] to make [her] accept this
[my proposal]

Vita —

What [is the use] of referring to [or quoting] one's
family? [One's] character alone [is] the cause here [that is,
in matters like this] Thorny trees get enormously multi-
plied in a good [that is fertile] field' (29)

Sakara — Bhava this [Vasantasenā] feels bashful before
you [and so] does not accept me So go Sthāvaraka (eta
beaten by me is already gone Here he is going at a running
pace So let Bhāva come back taking [or catching] him

Vita — (To himself)

In our presence indeed, would not Vasantasenā accept
[this] fool owing to [her] proud nature Therefore, here
shall I arrange for seclusion [or privacy] for her for,
love possesses relish due to confidence [engendered] in
privacy (30)

(Aloud) So be it. I shall go

वसन्तसेना—(पान्ते गृहीत्वा) ण भणामि शरणागदमिह । [ननु
३ भणामि शरणगतस्मि ।]

विट्—वसन्तसन न भेतव्य न भेतव्यम् । काण्ठीमात वसन्तसेना तव
हस्ते न्यास ।

६ शकार—एवम् । मम हस्ते एसा पाशण चिद्मदु । [एवम् । मम हस्त
एसा चाभेन तिष्ठतु ।]

विट्—सत्यम् ।

९ शकार—शचम् । [सत्यम् ।]

विट्—(किंचिद्गत्वा) अथवा मयि गते नृशसो हन्यादनाम् । तदपवा
रितशरीरं पश्यामि तावदस्य चिकीर्षितम् । (इत्येकान्ते स्थित)

१२ शकार—भादु । मालइशम् । अथवा कवडकावडिक एसा वम्हणे
बुद्धसोडे कदावि ओवा लिदशरीले गडिअ शिआले भवेअ हुलभुठि कलेदि । ता
एदइश वञ्चनाणिमित्त एव दाव कलइशम् । (कुमुदावचय कुर्वन्नामान मण्डयानि)

१५ वाशू वाश वसन्तसेनि एहि । [भवतु । मारयिष्यामि । अथवा कपटकपटिकं
एव नाहणो वद्धशुगाल कणाचिदपचारितशरारो गत्वा शुगाल भूत्वा कपट करोति ।
तदेतस्य वञ्चनानामत्तमेव ताव ऋषियामि । बाले बले वसन्तसेने एहि ।]

Vasantasena —(*Holding the hem of his garment*) Indeed
[or I say] I approach [you] for protection.

Vita —*Vasantasena* fear not fear not Bastard *Vasantasena* [is] a deposit in your hands

Sakara —Right ! Let *Vasantasena* remain in my hands as
a deposit [also for destruction]

Vita —Truly ?

Sakara —Truly

Vita —(*Going a little distance*) Or when I am gone this
cruel fellow might kill her So with [my] body concealed I
shall just see what he desires to do { *Stands in a corner*

Sakara —Right ! I shall kill [her] Or this exceedingly
roguish Brāhman, [this] old jackal [although] going,
perhaps with his body concealed and acting like [lit becoming]
a jackal might play false [with me] So for the sake of
deceiving him I shall just do this. (*Making a collection of
flowers decorates himself*) Girl Girl ! *Vasantasena* come

वित्त —अपेक्षामी सवृत । हन्त निर्दूतोऽस्मि । गच्छामि । (इति निष्कान्त) १८

शकार —

सुवर्णञ्च देमि पिअ वदेमि पडेमि शीशेण शोचेश्लेषेण ।

तथा वि म नेच्छशि सुद्धन्ति किं शोचअं कदटमया मधुदशा ३१ ॥

[सुवर्णञ्च दशमि विप च ममि पनामि शीशेण शोचेश्लेषेण ।

तथापि मा नेच्छसि सुद्धन्ति किं शोचअं कदटमया मधुदशा ॥]

यसन्तसेना—को पत्य सदेहो । (अवनतमुखी खलचरित ८।२२, ३३ ३
इत्यादि श्लोकद्वय पठति)

खलचरित निरुद्ध जातशेषः कथमिह मां परिलोभसे धनेन ।

सुचरितचरित विमुद्धदेहं न हि कमल मधुपा परिच्यजन्ति ॥ ३२ ॥

यत्नेन सेचितव्य पुरुष कुलशीलवान्दारिद्र्येऽपि ।

शोभा हि पणस्त्रीणा सहस्रजनसमाश्रय काम ॥ ३३ ॥

अथ अ । सहस्रापाद्व सेविअ ण पलासपाद्व अट्टीकस्मिम् । [कोऽय सदेहः ।

.. अपि च । सहस्रापाद्व सेवित्वा न पलासपाद्वपट्टीकस्मिम्पामि ।]

Vita —Oh, he has [now] become full of passion Oh joy !
I am happy [or, quite at ease] I shall go { End
Sakura —

I offer gold [to you] I speak agreeably I fall [at your feet]
with [my] head with the turban on Still, why do you not
wish me, { O } one of white [or, bright] teeth, for [your]
servant ? [Are we] men made of wood ? (31)

Vasantasenā —What doubt [is there] here ?

[With head hanging down repeats the two verses ' { O } one of
wicked deeds' etc VIII ३२ ३३]

{ O } one of wicked deeds, base one, why do you, committing
sine allure me here with wealth ? For, the bees do not
give up a lotus having [to its credit] nobly done acts [and]
of pure form (32)

A man possessing a noble birth and character, even though
poor, should be served with effort Love referring to a
worthy person [is] indeed the grace [or, grandeur] of
courtesans (33)

And further having served [or tasted] a mango-tree, I
shall not take to the Palāsa tree

३ शकारः—दाशीए धीए दलिइचालुदत्तके शहआलपाद्वे कहे । हगगे उण पराशे भणित्ते किञ्चुके वि ण कहे । एवं तुम मे गालिं देन्तीं अज्जवि तं जेव चालुदत्तकं शमलेसि । [दास्या पुनि ददिच्चारुदत्तक सहकारपादप वृत्त । अह ६ पुन पराशो भणित् । किञ्चुकाऽपि न वृत्त । एवं त्व मह्य गालो ददत्ययापि तमेव चारुदत्तकं स्मरसि ।]

वसन्तसेना—हिअअगदो जेव कित्ति ण सुमरीअदि । [हृदयगत एव १ मिति न स्मरते ।]

शकार —अज्ज वि दे हिअअगद तुम च शम जेव मोढेमि । ता दलि-
हृदयवाहअमणुइशकामुकिणि चिइट्ट चिइट्ट । [अयापि ते हृदयगत त्वा च सममेव १२ मोटयामि । तद्वदिद्वयार्थवाहरमनुष्यकामुकिणि तिष्ठ तिष्ठ ।]

वसन्तसेना—भण भण पुणो वि भण सलाहणिआइ एदाई अस्सराइ ।
[भण भण पुनरपि भण श्लाघनीयान्येनान्यक्षराणि ।]

१५ शकार —परित्ताअडु दाशीए पुत्त दलिइचालुदत्तके तुमम् । [परिगयता दास्या पुनो ददिच्चारुदत्तकस्त्वाम् ।]

वसन्तसेना—परित्ताअदि जदि म पेइअदि । [परिगयते यदि मा प्रेक्षते ।]

Sākāra —Daughter of a whore, [by you] the penniless Cāru-
datta was made [that is, designated as] a mango tree, I, on the
other hand, was dubbed [lit spoken of as] the Palāsa, not made
even the Kimsuka ? You thus showering abuses upon me, are
still remembering that same Cārudatta !

Vasantasenā —Occupying [my] heart itself, how could
he not be remembered ?

Sākāra —I shall crush him occupying still your heart, and
you too both together So, [O you] enamoured of the penniless
merchant-man, stay, stay

Vasantasenā —Say, say, once again, say these commenda-
tory words [lit letters] !

Sākāra —Let the son of a whore, penniless Carudatta pro-
tect you [now] !

Vasantasenā —He would protect [me] if he would see me.

शकार—

किं नो शक्ते वालिपुत्रे महिन्द्रे लम्भापुत्रे कालणेमी शुबन्धु ।
लुद्रे लाआ द्रोणपुत्र जडाऊ चाणके वा धुन्धुमाले तिसाङ्कु ॥३४॥

अथवा एदं वि द ण लक्षन्ति ।

चाणकेण जथा शीदा मालिदा भालदे जुए ।

एदं दे मोहइइशामि जडाऊ विअ दोददिम् ॥ ३५ ॥

[किं न शक्ते वालिपुत्रे महिन्द्रे लम्भापुत्रे कालणेमी शुबन्धु ।

रुद्रे राजा द्रोणपुत्रे जटायुश्च गक्यो वा धुन्धुमारसिसाङ्कु ॥

अथवा एतेऽपि त्वा न रक्षन्ति ।

चाणक्येन यथा सीता मारिता भारते युगे ।

एव त्वा मोहयिष्यामि जटायुरिव द्रापदीम् ॥] (इति ताडयितुमुद्यत)

वसन्तसेना—हा असे कहिं सि । हा अज्जचारुदत्त एसे जणो अस ६
युगमणमारघो जेव विवज्जदि । ता उद्ध अहन्ददस्सम् । अथवा वसन्तसेणा उद्ध
अहन्ददि ति लज्जणीअ वसु एदम् । णमो अज्जचारुदत्तस्सम् । [हा मात कुयासि ।
हा आर्यचारुदत्त एव ननोऽमपूर्णमनोरथ एव विपद्यते । तदूर्ध्वमाहन्दयिष्यामि । ५
अथवा वसन्तसेनोर्ध्वमाहन्तीति लज्जनीय खल्वेतत् । नम आर्यचारुदत्ताय ।]

शकारः—अज्जवि गर्भदासी तइश जेव पावस्स णामं गेणहदि । (इति
कण्ठे पीडयन्) शुमल गम्भइशिश शुमल । [अथापि गर्भदासी तस्यैव पापस्य नाम १०
गृह्णाति । .. स्मर गर्भदासि स्मर ।]

Sakāra —

[Is] he, Sakra, [or] Vāli's son Mahendra, [or] Rambhā's
son Kālanemi, [or] Subandhu, [or] King Rudra, [or]
Drona's son Jatāyu, [or] Cānakya [or] Dhundhumara, or
Trissaku ? (34)

Or, even these cannot protect you !

As by Canakya was killed Sitā in the Bhārata age, [even]
so shall I crush you down, like Jatāyu, Draupadī (35)

[Becomes ready to strike

Vasantasenā — Alas ! Mother, where are you ? Alas ! Noble
Carudatta, this person is perishing, even with [her] desires not
fulfilled ? Then, I shall shout out loudly ! Or, that Vasantasenā
should be crying out loudly, — this [is] indeed fit to be ashamed
of. A bow to the noble Carudatta !

Śakāra :—Even now, the slave-by-birth is calling out [lit
taking] the name of that same sinful fellow ! (Pressing her
throat) Remember, slave-by-birth, remember

वसन्तसेना—गमो अञ्जचारुदत्तस्य । [नम आर्यचरित्तम् ।]

१५ शंकारः—मम ममभ्राता मल । [प्रियतां गर्भशक्तिं प्रियताम् ।] (नाट्येन
कण्ठं निर्पीडयन्मारयति) (वसन्तसेना मूर्च्छिता निश्चेदा पतति)

शंकारः—(सहर्षम्)

एवं दोशकलण्डिअं अविणअरशावाशभूदं खलं
लतं तइरा किलागदइशा लमणे कालागदं आअदम् ।
किं एदो शमुदाहलामि णिअं ब्राह्मणं शुलत्तणं
णीशाशे वि मलेइ अम्ब शुमला शीदा जघा मालदे ॥ ३६
इच्छन्तं मम णेच्छति त्ति गणिआ लोणेण मे मालिदा
शुण्णे पुष्पकलण्डके त्ति शहंभा पारीणं उताशिदा ।
शैवावच्चिइ भादुके मम पिदा मादेव शा दोप्पदी
जे शे पेक्खदि णेदिशं चवदिदं पुत्ताह शुलत्तणम् ॥ ३७ ॥

मोड । संपदं बुद्धुखोडे आगमिइशदि त्ति । ता ओशल्लिअ चिइयामि ।

Vasantasena —A bow to the noble Carudatta.

Śākāra :—Die, slave-by-birth, die [*Gesticulating strangling her, strikes her down*, Vasantasenā, fainting, falls down motionless

Śākara —(*With joy*)

[I have killed] her, a casket of evil things, the abode of immodesty, wicked, who, deeply attached [to Carudatta] had come to sport with him who is in a wretched state (*agata*), but who met [instead] death. But, why should I here proclaim [in so many words] the bravery of my own arms? Here [she] is dead, poor woman (*ambū*), well and truly dead, to [the extent of] even losing all breath, as Sita, in the Bhārata. - (36)

Because she would not long for [or, accept] me longing [for her], the courtesan was killed by me in anger; finding (us) that there was the deserted Puspakarandaka, she who was very much frightened [was killed by me] suddenly by the noose [of my arms] My brother, father and mother like that Draupadi, have been deprived of enjoyment in that they have not seen such an attempt, an act of bravery of [their] son ! (37)

Well. Now the old jackal would be coming. So, moving away [from here] I shall stay on. [*Does accordingly*

[एता दोषकरण्डिकामिनियस्यावासभूता खड्गं
रक्ता तस्य किलागतस्य रणे कालागतामागताम् ।

किमेव समुहयामि निजक बहो शूत्र

निश्वासापि प्रियतऽन्वा सुमता सीता यथा भारते ॥

इच्छन्त मा नच्छतीति गणिका रापेण मया मारिता

शूत्रे पुण्यकरण्डक इति सत्ता मारीभोजसिना ।

सत्रावहितो भ्राता मम पिना मानव मा औपदी

योऽसौ पद्यानि नदृश व्यसित पुनस्य शूत्रम् ॥

भवतु । सप्त वृद्धशूत्रात् अपामिष्यतां ततोऽपसृय तिष्ठामि ।] (तथा करोति)

(प्रविश्य च्चेन सह) विष्ट — अनुनीता मया स्थावरकश्चेत् । तथात्र

त्क्राणेलीमातर पद्यामि । (पत्किम्यावलाक्य च) अये मार्ग एव पादपा निप १२

तित । अनेन च पतता स्त्री व्यापादिता । भो पाप किमिदमकार्यमनुष्ठित

त्वया । तत्रापि पापिन पतनात्सर्वधर्शनैनातीव पातिता वयम् । अनिमित्त

मेतत् । यत्सत्य वसन्तसेना प्रति शङ्कित मे मन । सर्वथा देवता स्वस्ति करि १५

व्यन्ति । (सकारमुपसृत्य) काणेलीमात एव मयानुर्नत स्थावरकश्चेत् ।

शकार — भावे शाअद् दे । पुष्टका थावलका चेडा तत्रावि शाअद्म ।

[भाव स्नागत ते । पुनक स्थावरक च्चेत् तत्रापि स्वगतम् ।] १८

चट — अथ इ [अथ किम् ।]

(Enter ng with Ceta) Vita — Sthāvaraks Ceta has been reconciled by me So I shall just see the bastard. (Walking about at / behold ng) Oh [here] is a tree fallen down right in the way and a woman has been killed by it falling down ! O vile wretch [pr sinful one] what a base deed this committed by you ? At the sight of the murder of a woman far more than the fall of you too a vile wretch have we been made extremely down hearted This [is] a bad omen to speak the truth my mind [has become] apprehensive [or alarmed] about [the safety of] Vasantasena [I hope] the deities would bring about welfare in all ways [Approaching Sakara) Bastard ! Thus have I reconciled SthavarsLa Ceta

Sakara — Bhāva welcome to you Dear son Sthavaraka Ceta welcome to you also

Ceta — Yes [or all right]

- विट् — मञ्जीय न्यासमुपनय ।
 २१ शकार — कीदिशे णाशे । [कीदृशो न्यास ।]
 विट् — वसन्तसेना ।
 शकार — गडा । [गता ।]
 २४ विट् — क ।
 शकारः — भावश्च जैव पिष्टदो । [भावस्यैव पृष्ठत* ।]
 विट् — (सवितर्कम्) न गता खलु सा तथा दिशा ।
 २७ शकार — तुम कद्माए दिशाए गढे । [त्व कतमया िशा गत ।]
 विट् — पूर्वया दिशा ।
 शकार — शा वि दक्षिणाए गडा । [सापि दक्षिणया गता ।]
 ३० विट् — अह दक्षिणया ।
 शकार — शा वि उत्तमाए । [साप्युत्तरया ।]
 विट् — अत्याकुल कथयसि । न शुध्यति मेऽन्तरात्मा । तत्कथय सत्यम् ।
 ३३ शकार — शानामि भावश्च शीश अत्तणकेलेकेहिं पादेहि । ता शंगवेहि
 हिअम् । एसा मए मालिदा । [शपे भावस्य शीर्षमा नीयाग्या पापभ्याम् । ततः
 सस्थापय हृदयम् । एसा मया भारिता ।]

Vita — Bring my deposit

Sakāra — What kind of deposit ?

Vita — Vasantasenā

Śakāra — [She is] gone

Vita — Where ?

Śakāra — Just close after [you] Bhāva

Vita — (*Thoughtfully*) Surely she did not go in that direction !

Śakāra — In which direction did you go ?

Vita — In the eastern direction

Śakāra — She again went to the south

Vita — I [went] to the south

Sakāra — She again went to the north

Vita — You are stating very confusedly. My mind [lit inner self] is not satisfied [that is, is apprehensive] So, tell the truth

Śakāra — I swear by Bhāva's head and by [my] own feet. So, compose [your] heart. Here has [she] been killed by me

विट् —(सविद्याम्) सत्यं त्वया व्यापादिता ।

३६

शकार —अहं मम वचने न पत्तिआअशि ता पेदस्व पट्टम लङ्गमशाल-
शठानहं शून्तगम् । [यदि मम वचने न प्रथयसे तत्पश्य प्रथमं राष्ट्रियदयाल
सस्थानस्य शूरत्वम् ।] (इति दर्शयति) ३९

विट् —हा हताऽस्मि मन्त्रभाग्य । (इति शूर्छितं पतति)

शकार —ही ही । उवन्दे भाव । [ही ही । उपरतो भाव ।]

चेष्ट —शमश्शशशु शमश्शशशु भावे । अविचारितं पवहणं चाणन्तेण
ज्जेव मए पट्टम मालिदा । [समाश्वसितुं समाश्वसितुं भाव । अविचारितं पवहणं
मानयतेव मया प्रथमं मारिता ।]

विट् —(समाश्वस्य सकरुणम्) हा वसन्तसेन

४५

व्याधिष्योदकमाहिनी विगलिता याता रुद्वेश रति

हा हालकृतभूषणे सुवदने क्रीडारसोद्भासिनि ।

हा सौजन्यगदि प्रदासपुलिने हा माहशामाश्रये

हा हा नश्यति मन्मथस्य विषणि सोभाश्रयपण्याकर ॥ ३८ ॥

(मालम्) कष्टं भो उष्टम् ।

Vita —(With dejection) Has [she] been really killed by you ?

Sakara —If you do not trust my words see then the
excellent [or first] [act of] bravery of the king's brother in law
Samsthanaka

Vita —Ha I am undone luckless [that I am] !

[Falls down in a faint

Sakara —Ha Ha ! Bhava is dead

Ceta —Be composed Bhava be composed She was [really]
killed by me first in just bringing the car here thoughtlessly

Vita —(Requiring consciousness patheticall) Alas Vasanta
eena
The river of courtesy has dwindled away Rati has gone
[back] to her original country Alas Alas [You] the
ornament of ornaments [you] possessing a charming face,
[you] shining with [your] attachment to sport Alas [O]
river of noble nature with laughter for sandy regions Alas !
[You] the resort of [people] like me Alas Alas The
store-house of charm the market of love has disappeared (38)

(With tears) Alas Oh ! Alas

किं नु नाम भवेत्कार्यमिदं येन स्वया कृतम् ।

अपापा पापकल्पेन नगरश्रीमिपातिता ॥ ३९ ॥

(स्वगतम्) अये कदाचिदय पापे इदमकार्यं मयि सक्रामयेत् । भवतु । इतो गच्छामि । (इति परिक्रामति) (शकार उपगम्य धारयति)

विट—पाप मा मां स्राक्षीः । अल त्वया । गच्छाम्यहम् ।

३ शकार—अले वसन्तशेणिअं शभं जजेव मालिअ मं दृशिअ कहिं पलाअशि । शपद ईदिशे हग्गे अणाधे पादिदे । [अरे वसन्तसेनां स्वयमेव मारयित्वा मा दूषयित्वा कुत्र पलायसे । साप्रतमीशोऽहमनाथ प्राप्त ।]

६ विट.—अपच्वस्तोऽसि ।

शकार—

अत्थं शदं देमि शुवण्णअं दे कहावणं देमि शवोडिअं दे ।

एसे दुशट्ठाण पलक्कमे मे शामाण्णए भोदु मणुइशाआणम् ॥ ४० ॥

[अर्थं शतं ददामि सुवर्णकं ते कार्यापिणं द्यामि सवोडिकं ते ।

एष वैपस्थान पराक्रमो मे सामान्यको भवतु मनुष्यवर्णाम् ॥]

विट—धिक् तवेवास्तु ।

3 What possibly could be the motive for which this was done by you ? The sinless city-Deity has been smashed down by [you] who are almost Sin [in a bodily form] (39)

(To himself) Ah! Perhaps this sinful wretch might shove this base deed on to me Well, I shall go [away] from here

[Walks about, Sakara going near holds him

Vita —Sinful wretch! No, touch [me] not [I have had] enough of you I am going

Sakāra —Oh, having yourself killed Vasantasenā, where are you running, throwing the guilt on [or, accusing] me? Now thus have I been made helpless [or, without any protector]?

Vita —Damn you!

Sakāra —

I shall give you wealth—a hundred gold coins, I shall give Karsapanas also Vodikas. Let this heroism of mine the abode of crime, be common to all persons! (40)

Vita —Fie let [it] be yours alone!

चेटः—शान्त पावम् । [शान्त पापम् ।] (शकारो हसति)

विट्—अप्रीतिर्भवतु विमुच्यतां हि हासो
धिवप्रीतिं परिभवकारिकामनार्याम् ।
मा भूच्च त्वयि मम संगतं कदाचि-
दाच्छिञ्जं धनुरिव निर्गुणं त्यजामि ॥ ४१ ॥

शकारः—भावे पशीद पशीद । एहि । णलिणीए पविशिए कीलेम्ह ।

[भाव प्रसीद प्रसीद । एहि । नलिन्या प्रविश्य क्रीडाव ।]

विट्—अपतितमपि तावत्सेवमानं भवन्तं
पतितमिव जनोऽयं मन्यते मामनार्यम् ।
कथमहमनुयाया त्वां हतस्त्रीकमेनं
पुनरपि नगरस्त्रीशाङ्कितार्धाक्षिद्वष्टम् ॥ ४२ ॥

(सकरुणम्) वसन्तसेने

अन्यस्यामपि जातौ मा वेद्या भूस्त्वं हि सुन्दरि ।

चारिद्व्यगुणसंपन्ने जायेथा चिमले कुले ॥ ४३ ॥

Ceta —God forbid !

[Sakara laughs

Vita —

Let there be absence of delight [or, repentance], leave off indeed the laughter Rise upon { your } love { or, friendship } which brings on disgrace and [which is] ignoble ! Let there be again never my contact with you ! [Here] I abandon you without any virtues, like a broken bow without the string !

(41)

Śakara —Bhāva, be pleased, be pleased. Come, let us sport on, entering into the lotus pond

Vita —

People here consider me, although not fallen [or, degraded], as one degraded [and] dishonorable, while serving you How can I be following you who have thus killed a woman, [and] who would be seen even again by the city-women with eyes half closed through apprehension ?

(42)

(Pathetically) Vasantasena,

May you, { O } beautiful one, not be [born } a courtesan ever again in the next birth ! May you, { O } one endowed with noble character and virtues, be born in a pure family !

(43)

शकारः—ममकेलके पुष्पकलण्डकजिष्णुज्जाणे वसन्तशेणिक मालिक
कहि पलाआशि । एहि । मम आवुत्तइश अग्गइो ववहालं देहिं । [मरीये पुष्प-
१ करण्डकजीर्णोद्याने वसन्तसेना मारयित्वा कुत्र पलयित्से । एहि । मम आवुत्तइशयत्तो
व्यवहार देहि ।] (इति धारयति)

विटः—आ. तिष्ठ जाल्म । (इति खड्गमाकर्षति)

शकारः—(मभयमपमृत्य) किं ले भीदेशि । ता गच्छ । [किं रे भीतोऽसि ।
तद्गच्छ ।]

विटः—(स्वगतम्) न युक्तमवस्थातुम् । भवतु । यत्रार्थशर्विलकचन्दनक-
१ प्रभृतयः सन्ति तत्र गच्छामि । (इति निष्क्रान्तः)

शकारः—निधणं गच्छ । अले थावलका पुस्तका कीलिशे मए कडे ।

[निधन गच्छ । अरे स्थावरक पुत्रक कीदृश मया कृतम् ।]

चेटः—भट्टके महन्ते अकज्जे कडे । [भट्टक महदभयं कृतम् ।]

शकारः—अले चेडे किं भणाशि अकज्जे कडेत्ति । भोइ । एवं दाव ।

(नामाभरणान्यवतार्य) गेणह एदं अलंकारअम् । मए दाव दिण्णे । जेनिके वेले

१५ अलंकलेमि तेत्तिक वेल मम । अण्णं तव । [अरे चेट किं भणस्यकार्यं कृतमिति ।
भवतु । एव तावत् । .. गृहाणेममलकारम् । मया तावदत्तम् । यावत्यां वेलायामलकरोषि
तावतीं वेला मम । अन्यां तत्र ।]

Sākāra—Where are you running away, having killed
Vasantasena in my old garden Puspakarandaka? Come, stand
the trial in the court before my brother-in-law [Holds him

Vita—Ah Stay, [you] rogue! [Draws his sword

Sākāra—(Moving off in fear) What, oh! You are afraid
[of me]! So, go

Vita—(To himself) It [is] not advisable [or, proper] to
stay on Well, I shall go where are the noble Sarvilaka,
Candanaka and others [Exit

Sākāra—Go to destruction [or, hell]! O Sthavaraka,
dear son! What sort of [deed] have I done?

Ceta—Master, a most ignoble deed has been done
[by you]!

Sākāra—O Ceta! What do you say—A most ignoble deed
has been done? All right [I shall do] thus now (Taking off
his body various ornaments) Take these ornaments I just give
[them to you] During the time [I shall be decorating [myself],
for that period [they would be] mine; for other [time], yours

चेत् —महके जव एद शोहन्ति । किं मम एदेहि ।। [महक एवैते १८ शोभन्ते । किं ममैते ।]

शकार —ता मच्छ । एदाइ माणाइ गोविहअ ममकेलकाए पाशादवाल गगनोलिकाए चिष्ट । जाव हगगे आअच्छामि । [तदूचउ । एतौ वपमौ खीत्वा २१ मनीशया प्रासादमालायप्रतोलिकाया त्रिष्ट । यावदहमामच्छामि ।]

चेत् —ज भउके आणवेदि । [यमहक आसाणपति ।] [वति निष्कान्त]

शकार —अत्तपनिताणे भावे मद् अदृशणम् । चेह वि पाशादवालगग-२४ वोलिकाए गिमलपूलिद कट्टअ थावइशम् । एवअ मन्त रमित्तेद् भोदि । ता मच्छामि । अधवा पेवसामि दाव एदम् । किं पशा मरा आहु पुणा वि मालद इशम् । (अवलोक्य) कथं कुमला । भाहु । एदिणा वावालण पच्छदेमि यम् । २० अधवा णामिद्धिदे एहे । ता क वि अज्जुलिणे पयहिमाणेदि । भाहु । एदिणा वादालीपुञ्जिदेण भुवसपणणपुट्टेण पच्छदेमि । (तथा क्त्वा विचिन्त्य) माहु । एव्य दाव । सपद् अविअलण मञ्जिअ ववहाल ठिहावेमि जहा अत्यइश काल १० णादो भव्यवाहचालुदत्ताकेण ममकेलक पुष्पकरण्डक जिग्गुज्जाण पवेक्षिअ वसन्तशेणिआ वावादिदे सि ।

Ceta —These look to advantage on { the person of } the Master himself What { is the use } of these to me ?

Sakara —Then go taking these bulls away, wait in the small top terrace room of my mansion I shall just come

Ceta —As Master commands [Exit]

Sakara —Shava has made himself scarce to save himself The Ceta also, I shall keep secured having put { him } into fetters in the small top terrace room of the mansion In this way { my } secret would be safe So I shall go Or I shall just see her—Is she dead or shall I { have to } kill { her } once again ? (*Bet'ling*) What { she is } well { and truly } dead ! Very well I shall cover her up with this { my } mantle Or { no } this { is } marked with { my } name So some honourable person or other would recognise { it } Well I shall cover { her } up with these dry leaves heaped together by the gust of wind (*Duang accord-ingly thanks g*) Well { I shall do } just this Now, going to the law-court I shall lodge a written complaint that Vasantasena was killed for the sake of { her } money by the merchant Chru-datta having made { her } enter my Puspakarandaka old garden.

चालुङ्गविनाशाय कलेमि करुणवम् ।

णअलीए विशुद्धाए पशुधार्दं व२ दालुगम् ॥ ४४ ॥

भाडु । गच्छामि । (इति निष्कम्य वृद्धा सभयम्) अविद माद्रिके । जेण जेण गच्छामि मग्गेण तेण जीव एसे दुस्समणके गहिदकशाओदकं चीवल गेण्हअ आअच्छदि । एसे मए णशि च्छिदिअ वाहिदे किद्वेल कद्धावि म पेक्सअ एदेण मालिद सि पआशदइअदि । ता कध गच्छामि । (अवलोक्य) भोडु । एद अद्धपडिद पाआल्लण्ड उल्लङ्घिअ गच्छामि ।

एसे भिह तुलिदतुलिदे लङ्काणअलीए गअणे गच्छन्ते ।

भूर्माय पाआले हण्णम शिहले विअ महेन्दे ॥ ४५ ॥

[आत्मपानाणे भावो गतोऽर्शनम् । चेदमपि प्रासादनालायप्रतोलिकायां निगडपूगित कृत्वा स्थापयिष्यामि । एव मन्त्रो रचितो भवति । तद्वृच्छामि । अथवा पद्यामि तावदेनाम् । किमेषा मृगा अथवा पुनरपि मारयिष्यामि । कथं सुमना भवतु । एतेन प्राकारेण प्रच्छदयाम्यनान् । अथवा नाम द्वित एष । तत्कोऽप्यार्यपुत्र्य पत्यभिज्ञा स्यति । भवतु । एतेन वातालीपुत्रिनेन शुष्कपर्णपुत्रेण प्रच्छादयामि । भवतु । एष तावत् । स प्रमथिकरणं गत्वा व्यवहारं लखयामि यथार्थस्य कारणात्सार्धं तादृक-चातुदत्तकेन मीथ पुष्पकाण्डक जीर्णोद्यानं प्रवेक्ष्य वसन्तसेना व्यापारितेति ।

चरुञ्चविनाशाप करेमि कपट नवम् ।

नार्या विशुद्धाया पशुधार्तुमिअ दाएणम् ॥

भवतु । गच्छामि । आन मारिक । येन येन गच्छामि मार्गेण तेनेवेष दुग्धमणणे गृहानरुपायोदकं चीवरं गृहीत्वागच्छति । एष मया नासा छित्त्वा बाहितं कृतवरं कदापि मा प्रेक्षयैतो मारितेति प्रसादायिष्यति । तत्कथं गच्छामि । भवतु । एतमर्धपतितं

I shall arrange a novel fraud for the destruction of Cāru datt, terrible like the slaughter of the victim [cow] in a sacred city (44)

Well I shall go. (*Going out seeing with fear*) Ah Alas ! By whatever path I go by the very same this wicked monk comes taking [his] garment soaked in red coloured water. He was driven out with [his] nose pierced through by me (and so he) being inimical [towards me] might perhaps on seeing me give out that [Vasantasena] was killed by me [lit. this one] So, how shall I go ? (*Beholding*) All right. Jumping over this half fallen portion of the wall, I shall go

मानास्तपसुहृत्स्वम् गच्छामि ।

एषोऽस्मि त्वतित्वरितो लङ्घानमर्षा गमने गच्छन् ।

शून्या पाताल हृत्स्वच्छिन्न इव महेन्द्र ॥ } (इति निष्क्रान्त) १५

(प्रविश्यापरीक्षितेण) सवाहको भिक्षु — पञ्चालिन्दे एषा मय चञ्चल
 तपहे । किं तु वस्तु शाहाए शुभस्तवदृशम् । इष बाणला विन्त्यन्ति । किं तु
 वस्तु मूर्ध्नाए । घूर्लं देशे हेदि । ता कर्हि पशा लीअ शुभस्तवदृशम् । (इहा) १०
 भोदु । इष वादालीए ज्जेदे शुभस्तवत्तमचए पशान्दृशम् । (तया क्त्वा) धमो
 बुद्धदृश । (इत्थुगविसानि) भोदु । धम्मपत्तलाइ उदाहल मि । (पञ्चञ्चण जेण
 गालिण एव इत्यादि श्लोक पठति) यत्तथा यत्त मम एत्थण शृगेण । जाव २१
 ताए वशन्तशेणिभाए बुद्धोवाशिभाए पञ्चवज्जाल ण क्त्वेभि जाए दशाण
 शुवण्णकाण किंदे ज्जिदभ्भेहि णिकींदे । तदो पहुदि ताए काद विष अन्नाणअ
 अवगन्धामि । (इहा) किं तु वस्तु एष गोदले शमुदशाहादि । अथवा २२

Here am I [going] very quickly like Mahendra going
 towards the city of Lanka through the sky, over the earth,
 over the nether regions [and] over the peak of Hanumat (45)
 [End]

(*End run : with a loss of the curtains*)

Samvahaka Bhiksu — I have washed this garment piece
 Should I indeed dry it up on a branch ? Here [or in that case]
 the monkeys might snatch [it] away [Should it be] indeed on
 the ground ? [In that case] there would result [its] being spoil-
 ed by dust Then where shall I dry [it] spreading [it] over ?
 (*Sings*) Well I shall spread [it] over here on the mass of dry
 leaves heaped together owing to the gust of wind (*Damy
 accordincly*) A bow to Buddha (*Sits down*) Well I shall recite
 the holy recitation (*Repeats VIII 2— B/ et with five previous
 were killed etc and before*) Or away [that is I have
 nothing to do] with this heaven for me so long I do not return
 the obligation of that Buddha worshippor Vasantasena by whom
 I was redeemed from the [two] gamblers for the sake of ten
 gold coins. Since that time I consider myself to be as though
 bought by her (*Sings*) What [is it] indeed that is rustling up
 inside the leaves ? Or

वादादयेण तत्ता चीवलतोएण तिम्मिदा पत्ता ।

एदे विथिण्णपत्ता मण्णे पत्ता विअ फुलन्ति ॥ ४६ ॥

[प्रक्षालितमेतन्मया चीवरखण्डम् । किं नु खलु शालाया शुष्क करिष्यामि ।

इह वानरा विलुप्यन्ति । किं नु खलु भूम्याम् । धूलिशोभो भवति । तत्कुत्र प्रसार्य शुष्कं

३ करिष्यामि । ... भवतु । इह ज्वाललीपुञ्जिने शुष्कपत्रसंचये प्रसारयिष्यामि । ... नमो

बुद्धाय । .. भवतु । धर्माक्षराण्युदाहरामि । .. अथवाल भमैनेन स्वर्गेण । यावत्तस्या

५ वसन्तसेनाया बुद्धोपासिकायाः प्रत्युपकारं न करोमि यथा दशना सुवर्णकाना कृते

६ शूनकराभ्यां निष्क्रीत तत प्रभृति तथा कीर्तमिवात्मानमवगच्छामि । ... किं नु खलु

पणोरे ममुच्छ्रुसिने । अथवा

वातात्पेन तप्तानि चीवतोयेन स्तिमितानि पत्राणि ।

९ एतानि विस्तीर्णत्राणि मन्ये पत्राणीव स्फुरन्ति ॥]

(वसन्तसेना सज्ञा लब्धा हस्त दर्शयति)

भिक्षु — हा हा शुद्धालंकारभूशिदे इत्यिआहत्थे गिक्कमदि । कथम् । दुइए

१० वि हत्थे । (बहुविध निर्वर्ण्य) पञ्चभिआणामि विअ एदे हत्थम् । अथवा किं

विचारेण । शब्ब शे जेव हत्थे जेण मे अभअं दिण्णम् । भोडु । पेविसइशम् ।

(नाट्येनोद्घाट्य वृष्ट्वा प्रत्यभिज्ञाय च) शा जेव बुद्धोवाशिआ । [हा हा शुद्धाल-

१५ कारभूषित सीहस्तो निष्कामति । कथम् । द्वितीयोऽपि हस्त । प्रत्यभिज्ञानामीवैतं

हस्तम् । अथवा किं विचारेण । सत्य स एव हस्ती येन मेऽभय दत्तम् । भवतु । पइयामि ।

.. सेव बुद्धोपासिना ।] (वसन्तसेना पानीयमाकाङ्क्षति)

I think that these leaves scorched up by heat and wind,
[being] moistened by the water from the garment, are throbb-
ing up like the wings with [their] feathers [or... surface]
spread over. (46)

[Vasantasena, regaining consciousness, puts forth her hand

Bhiksu — Ha ! Oh ! A woman's hand adorned with bright ornaments is coming out ! What ! A second hand too ! (*Scrutinising in various ways*) I seem indeed to recognise this hand ! Or, why doubt [or, discuss any further] ? Surely, this [is] the same hand by which was granted freedom from fear to me ! Well, I shall see [*Gesticulating uncovering, seeing and recognising*] [It is] the same Buddha worshipper !

[Vasantasena indicates a desire for water

भिक्षुः—कषम् । उदम मग्गेदि । दूले च दिग्घिआ । कि दाणिं एत्थ १८
कलइइणम् । भोदु । एदं चीवलं शे उवलि मालइइणम् । [कषम् । उदकं याचते ।
दूरे च शीघ्रिका । किमिधानीयम करिप्पामि । पवतु । एतचीवरमस्या उपरि
मालयिष्णामि ।] (तथा करोति) २१

(वसन्तसेना संज्ञा लब्धोपिच्छति । भिक्षुः परान्तेन वीजयति)

वसन्तसेना—अज्ज को तुमम् । [आर्य कल्पम् ।]

भिक्षुः—कि मं ण सुमरेदि बुद्धोवाशिआ इशासुवण्णणिक्कीदम् । [किं २१
या न स्मरति बुद्धोपासिका इशासुवर्णनिष्क्रीनम् ।]

वसन्तसेना—सुमरामि । ण उण जया अज्जो भयादि । वरं अहं
उवादा ज्जेव । [स्मरामि । न पुनर्यथार्थो भवति । एतद्दुमुपरातैव ।] २०

भिक्षुः—बुद्धोवाशिप् किं ण्णेदम् । [बुद्धोपासिके किं निदम् ।]

वसन्तसेना—(स्मरेदम्) ज सपिसं वेसभावस्स । [यत्तद्दृश वेशभावनस्य ।]

भिक्षुः—उट्टेइ उट्टेइ बुद्धोवाशिआ एदं पादवसमीवजादं लदं ओल- ३०
न्विअ । [उत्तिष्ठतूत्तिष्ठतु बुद्धोपासिकेता पादवसमीपजाता अतामवलम्ब्य ।] (इति
हता नामयति) (वसन्तसेना बृहतीवोचिच्छति)

Bhikṣu:—What? [She] asks for water? But the tank
[is] far off. What shall I do now here? Well, I shall squeeze
this garment over her. [Does accordingly]

[Vasantasena, regarding consciousness: sits up, Bhikṣu fans
her with the hem of his cloth]

Vasantasena—Who [are] you?

Bhikṣu—What! Does not the Buddha-worshipper remember
me redeemed with ten gold coins?

Vasantasena—I remember, but not in the way as the
noble one say: [It would have been] better if I were just dead
[and gone].

Bhikṣu—Buddha-worshipper, what indeed [is] this?

Vasantasena—(Despondently) What [is] in keeping with
the profession of a courtesan?

Bhikṣu—Let the Buddha worshipper rise up, rise up,
supporting [herself] with this creeper growing near the tree.
[Bends down the creeper, Vasantasena holding it, stands up]

- ३३ भिक्षु—एदृश विहाले मम धम्मब्रह्मिणिआ चिट्ठदि । तर्हि शमइश-
 शिदमणा भविअ उवाशिआ गेह गमिइशदि । ता शेषं शेषेण गच्छदु बुद्धोवा-
 शिआ । (इति परिक्रामति । दृष्ट्वा) ओशलघ अज्जा ओशलघ । एसा तरुणी
 ३६ इत्थिआ एसा भियम्बु सि शुद्धे मम एसे धम्मे ।

हृत्पशंजदो मुहशंजदो इन्द्रियशंजदो शे क्वु माणुशे ।

किं कलेदि लाअउले तइश पललोओ हृत्थे णिच्चले ॥ ४७ ॥

- ३७ [अतस्मिन्विशते मम धर्मभगिनी तिष्ठति । तत्र समाश्रितमना भूत्वापासिका
 गेह गमिष्यति । तच्छनै शनैर्गच्छतु बुद्धीपासिका । .. अपसरत । आर्या अपसरत ।

- ३ एसा तरुणी सी एव भिक्षुरिति शुद्धो ममैव धर्मे ।

हस्तसयतो मुखसयत इन्द्रियसयत स खलु मनुष्यः ।

किं करोति राजकुल तस्य परलोको हस्ते निधत्तः ॥]

- ६ (इति निष्क्रान्ता सर्वे)

इति यसन्तसेनामोटनो नामाष्टमोऽङ्कः ।

Bhikṣu —In this convent stays my sister-in faith. Having composed her mind there, [the Buddha-] worshipper might go home So, let the Buddha worshipper go slowly and slowly. (Moves about, seeing) Stand off gentlemen, stand off Here [is] a young woman, [and] here, a Bhikṣu—[still] this [is] my correct behaviour

Restrained in hand, restrained in mouth, restrained in sense-organs, that [is] indeed a man. What can a court of law do to him? The other world [lies] firm in [the hollow of his] hand (47)

[Exeunt Om es]

Here ends the Eighth Act called Vasantasenāmotana

[The Crushing of Vasantisena]

नवमोऽङ्क

(ततः प्रविशति शौभनकः)

शौभनक—आणत्तमिह अधिअरणभोदएहि—अरे सोहणमा बवहार-
मण्डव गदुअ आसणाइं सज्जीकरेहि ति । ता जाव अधिअरणमण्डव सज्जिदुं
गच्छामि । (परिक्म्यावतोक्य च) एद अधिअरणमण्डवम् । एस पविशामि ।
(शविज्य समान्वासनमाधाय) विवित्त कारिदु मए अधिअरणमण्डवम् । विरइदाइं
मए आसणइ । ता जाव अधिअणिआण उण णिउदेमि । (परिक्म्यावतोक्य च)
कथम् एसो रट्टिअस्सालो दुइदुज्जणमणुस्सो इदो एव्व जाअच्छदि । ता दिट्ठि-
एधं परिहरिअ गमिस्सम् । [आसतोऽल्पधिकरणभोजके —अरे शौभनक व्युत्तहा-
नुषद्वय गत्वातानानि सज्जीकुरु इति । तयावदधिकरणमण्डपं सज्जितुं गच्छामि ।]
... एपोऽधिकरणमण्डप । एव पविशामि । विविक कारितो मयाधिकरणमण्डप ।
विरचिन्यामि मयासनादि । तयावदधिकरणमण्डपानां पुनर्निवेदयामि । ... कथम् एव
सांप्रैयदवालो दुइदुअनमनुष्य इत एवागच्छति । तद्विषयं परिहृत्य गमिष्यामि ।] १२
(इत्येकान्ते स्थित)

(ततः पविशत्युज्ज्वलशेषधारी साकारः)

ACT IX

(Then enter Sodhanaka)

Sodhanaka—I have been ordered by the Court-dignitaries
[as follows]—'O Sodhanaka, going to the Court hall, get ready
the seats' So, I shall be going to the Court hall to arrange
[them] (*Walking about and beholding*) This [is] the Court hall
Here I shall enter (*Entering, sweeping it and placing the seats*)
I have made the Court hall [quite] clean the seats have been
arranged by me, so I shall just let the judges know in return
(*Walking about and beholding*) What ? Here the king's brother-
in law, a wicked man, a mean fellow, is coming just here So,
avoiding the range of [his] sight I shall go. [*Stands in one corner*
(*Then enter Sakara wearing a gorgeous dress*)

शकार —

एहादेहं शलिलजलेहिं पाणिपहिं उज्जाणे उवणकाणणे णिदाणणे ।
णालीहिं गह जुवदीहिं शक्तिआहिं गन्धमेव शुविहिदेहिं अद्दु केहिं ॥ १ ॥
खणेण गण्ठी खणजूलके मे खणेण चाला खणकुन्तले वा ।
खणेन मुक्के खण उद्धचूडे चित्ते विचित्ते हेमे लाअशाले ॥ २ ॥

अवि अ । विशगण्ठिमन्मपविष्टेण विअ कीहएण विअ अन्तल मग्गमाणेण
पाविद मए महदन्नलम् । ता कइश एद किविणचेइट्ठिअं पाढइइशम् । (मृत्वा)
३ आ शुमलिद मए । दडिच्चाळुदत्तइश एद किविणचेइट्ठिअं पाढइइशम् । अण
च । दडिदे म्मु मे । तइश शं संभावीअदि । भोदु । अधिअलणमण्डवं गदुअ
अग्गदो वव्वाल लिहावइइशम् जग चालुदत्ताकेण वसन्तशेणिआ मोहिअ
६ मालिदा । ता जाव अधिअलणमण्डवं जेव गच्छामि । (पारिवम्यावलोक्य च)
एद तं अधिअलणमण्डवम् । एत्थ पविशामि । (प्रविश्यावलोक्य च) कथम्
आअणाइं दिण्णाइं चिइट्ठन्ति । जाव आअइशन्ति अधिअलणभोइआ दव
१ एदाइंश इच्चचत्ते मुहुत्तअ उवविशिअ पहिवालइइशम् ।

[स्नानोऽहं शलिलजले, पानीयस्थान उपवनकानने निवर्णण ।

नारीभि सह युवतीभि स्त्रीभिर्गन्धं इव सुविहिदेगन्धे ॥

१२ क्षणेन मन्थि क्षणजूलके मे क्षणेन चाला क्षणकुन्तला वा ।

क्षणेन मुक्का क्षणमूर्ध्वचूडाभिनौ भिचिनोऽहं राजदयाल ॥

Sakara —

I bathed with waters liquids and fluids, seated in a garden,
park and grove, with women, young ladies and females—
like a Gandharva, with well formed limbs' (1)

[Hair formed in] a knot for a moment, a matted form the
next moment long hair for another moment, curly hair for
another moment loosened up for another moment, made into
a crest above for another moment—[thus] variegated and
picturesque [am] I, the king's brother in law ! (2)

And further, a big passage [or advance, opening] has been
made by me like a worm entering the interior of a poisonous

I have

penniless

Cāradatta And moreover he is indeed a pauper everything

असि च । विपुत्रप्रियदर्शनविद्येनैव कीटकेनान्तर मार्गमाणेन प्राप्त मया महदन्तरम् ।
तत्कर्म्येद कृपणचेष्टित पातयिष्यामि । आ स्तुत मया । दरिद्रचारुदत्तस्येद कृपण १५
चमिन पातयिष्यामि । अयच्च । दरिद्र खलु स । तस्य सर्वं समभ्यते । मरतु ।
अधिकरणमण्डप गत्याप्रतो व्यवहार लेखयिष्यामि यथा चारुदत्तन वसन्तस्यैव मोट
यित्वा गच्छति । तथावदधिकरणमण्डपमेव गच्छामि । एष सोऽधिकरणमण्डप १६
अत्र प्रविशामि । कथम् आसजानि दत्तानि तिष्ठन्ति । यावदागच्छत्त्वधिकरण
भोजनं तावदेतस्मिन्नुर्ध्वचत्वरे मुह्यन्मुपविश्य मतिपालयिष्यामि ।] (तथा स्थित)

शोधनक—(अन्यत परिक्रम्य पुरो दृष्ट्वा) एदे अधिअरणिआ आज २१
वृत्तन्ति । ता जाव उवसाम्पामि । [एतेऽस्मिन्मण्डपे आगच्छन्ति । तथावदुपस
र्षामि ।] (इत्युपसर्षति)

(तत प्रविशति श्रेष्ठिकायस्थानं परिवृतोऽधिकरणिक) २४

अधिकरणिक—भो भो श्रेष्ठिकायस्थौ ।

श्रेष्ठिकायस्थौ—आणवेदु अज्जो । [आसावपत्तार्य ।]

अधिकरणिक—अहो व्यवहारपराधीनतया दुष्कर खलु परचित्तग्रहणम् २७
धिकरणिके ।

can be [regarded as] possible in law Very well Going to
the Court hall I shall [be the] first [to] lodge a written com-
plaint viz. Vasutasena was murdered by Carudatta after strang-
ling [or crushing] [her] So I shall go to the Court-hall itself
(*Walking about and beholding*) Here [is] that Court hall Here
shall I enter [it] (*Enters, and beholding*) What ! The seats
have been put in position Until the Court dignitaries arrive,
I shall be waiting sitting down for a while in this quadrangle
over grown with Durva grass (*Stays accordingly*)

Sodhanaka —(*Walking in all directions seeing before him*)
Here are the Court dignitaries coming So I shall approach [them]
(*Approaches*)

(*Then enter the Judge accompanied by Sresthin Kayastha and others*)

Judge —Oh you Sresthin and Kayastha

Sresthin and Kayastha —May Your Lordship command

Judge —Oh owing to [their] being dependent upon the
judicial procedure comprehension of [what is in] the minds of
others [is] indeed difficult to secure, by the judges

छन्न कायमुपक्षिपन्ति पुरुषा न्यायेन दूरीकृत
 स्वान्दोषान्कथयन्ति नाधिकरणे रामाभभूता स्वयम् ।
 त पक्षापरपक्षवर्धितबलैर्दोषैर्वैप स्पृश्यते
 संक्षेपादपवाद एव सुलभो द्रष्टृगुणो दूरत ॥ ३ ॥

अपि च

छन्न दापमुदाहरन्ति कुपिता न्यायेन दूरीकृता
 स्वान्दोषान्कथयन्ति नाधिकरणे सन्ताडपि नष्टा ध्रुवम् +
 ये पक्षापरपक्षदोषसाहिता पापानि संकुर्वते ६
 संक्षेपादपवाद एव सुलभो द्रष्टृगुणो दूरत ॥ ४ ॥

यत अधिकरणिकं सलु

शास्त्रज्ञ कपटानुसारकुशलो यतो न च क्रोधन
 स्तुल्यो मित्रपरस्वकपु चरित इष्टैव दत्तात्तरः ।

Men put forth business [in a] garbled [form] and far removed from justice [or fair play] they carried by passion do not of their own accord narrate [the r] own shortcomings. The king is touched [or contaminated] by those faults with [their] strength augmented by one [plaintiff's] side and the other [defendant's] side. In short odium alone is easy to be had by a judge (*drasta*) praise far off! (3)

And further

They getting angry shout out [even] the hidden faults [of others] throwing to the winds [all sense of] justice even good men do not narrate [their] own shortcomings in a court of law [and] undoubtedly go waste [they] who commit sinful deeds being associated with the crimes of one side or the other side. In short odium alone [is] easy to be had by a judge (*drast*) praise far off! (4)

So a judge indeed [has to be]

conversant with the science [of law] expert in tracing out fraud [an effective] speaker but not one losing temper equal [or impartial] towards friends enemies and his own [relatives] one giving decision only after investigating [lit seeing all] happenings a protector of the weak a harasser of

श्रीवान्पालयिता सताम्यथयिता धर्मो न लोभान्वितो
 द्वाभौ च पालयन्नहदयो राज्ञश्च कौपापह ॥ ५ ॥

श्रेष्ठिकायस्थो—अजस्र वि गाम गुणे दोषो ति बुद्धि । अइ एवम्
 ता चन्द्रालोप वि अन्यआसे ति बुद्धि । [आयस्यापि नाम गुणे शेष इत्युच्यते ।
 येषुम् तर्ग चन्द्रालोकैऽप्यथकार इत्युच्यते ।]

अधिकरणिक—मद्र शोधनक अधिकरणमण्डपस्य मार्गमादेशय ।

शोधनक—एत एतु अधिअरणमोइओ एतु । [एतेष्वधिकरणमोजक एतु ।]

६७ (इत परिजगन्ति)

शोधनक—एव अधिअरणमण्डपम् । ता पविसन्तु अधिअरणमोइआ ।
 [अयमधिकरणमण्डप । तदधिकरणमधिकरणमोजकम् ।] (एते च परिजगन्ति)

अधिकरणिक—मद्र शोधनक महिर्निष्कम्य ज्ञायताम्क क कार्याधी इति ।

शोधनक—न अजो आणवेदि । (इति निष्कम्य) -ज्जा अधिअर
 मिआ भगन्ति—जा को इय कज्जतथी ति । [यत्तं आज्ञायति । आर्ण
 अधिकरणिका भगन्ति—क क इह कार्याधी इति ।]

rogues acting according to [the dictates of] religion not,
 falling a prey to greed with [his] heart fixed only on [finding
 out] the highest truth by every door (*durāhāra*) and remover
 of the king's anger (5)

Sresthin and Kayastha—Could the merits of even Your
 Lordship be indeed spoken of as faults?—If so then when
 [there is] moon light darkness could be said [to exist]

Judge—Good man Sodhanaka direct the way to the Court-
 hall

Sodhanaka—[Please] come come, Your Lordship [please]
 come [Walk about]

Sodhanaka—Here [is] the Court hall So may the Court-
 dignitaries enter [All of them enter]

Judge—Good man Sodhanaka going out find out—who
 [are] the plaintiffs ?

Sodhanaka—As Your Lordship commands (*G up out*)
 Gentlemen the judges ask— Who [are] the plaintiffs here ?

शकार —(सत्यम्) उवतिथिए अधिसरणिए । (सारोप परिक्रम्य) हगो
 वलपुलिरो मणुइरो वासुदेवे लक्षितअशाले लाजशाले कज्जत्थी । [उपस्थिता अधि
 १५ करणिका । अह वत्पुरुषो मनुष्यो वासुदेवो राष्ट्रियइयाल राजइयाल कार्यार्थी ।]

शोधनक —(ससन्नम्) हीमादिके पद्म ज्जेव रद्धिअसालो कज्जत्थी ।
 भोडु । अज्ज मुहुत्त चिठ्ठ । दाव अधिसरणिआण णिवेदेमि । (उपगम्य) अज्जा
 १८ एतो वसु रद्धिअसालो कज्जत्थी ववहार उवतिथिदे । [हत प्रथममेव राष्ट्रियइयाल
 कार्यार्थी । भवतु । आर्यं मुहूर्तं तिष्ठ । तावदधिसरणि काना निवेदयामि । आर्या
 १९ खलु राष्ट्रियइयाल कार्यार्थी व्यवहारमुपस्थित ।]

१ अधिकरणिक —कथम् । प्रथममेव राष्ट्रियइयाल कार्यार्थी । यथा
 सूर्योदय उपरगतो महापुरुषनिपातमेव कथयति । शोधनक व्याकुलेनाथ व्यवहा-
 रेण भवितव्यम् । भद्रं निष्क्रम्योच्यताम् गच्छ अथ न दृश्यते तव व्यवहार इति ।

२२ शोधनक —अ अज्जो आणवेदि । (इति निष्क्रम्य शकारमुपगम्य) अज्ज
 अधिसरणिआ भणन्ति अज्ज गच्छ । ण दीशदि ता ववहारो । [यद्यप्य आह्वाप
 यति । आर्यं अधिकरणिआ भणन्ति अद्य गच्छ । न दृश्यते तव व्यवहार ।]

Sakara —(*With joy*) The judges have come (*Walking about haughty!*) I an excellent person a human being, Vāsudeva, king's brother in law brother in law of the king [am] the plaintiff

Sōdhanaka —(*In confusion*) Alas Just at the very start the king's brother in law the plaintiff! Well Sir wait for a while while I inform the judges. (*Approaching*) Gentlemen here is indeed the king's brother in law attending the court [or lodging a complaint] [as] a plaintiff

Judge —What! Just at the very start, the king's brother in law the plaintiff! [This] like an eclipse at sun rise foretells nothing short of (*even*) the downfall of a great man. Sōdhanaka, to-day the court programme is pretty crowded [already] Good man going out say— [You may] go Your suit cannot be heard to-day.

Sōdhanaka —As Your Lordship commands (*Going on approaching Salāra*) Sir the judges say—' Go to day, your suit can not be heard.'

शकारः—(सनीषम्) आः किं ण दीशदि भम ववहाले । जइ ण दीशदि २०
तदो आवुत्तं तागाणं पाठअं बहिणीवदिं विण्णाविअ बहिणि अज्जिके च विण्ण-
विअ एद अधिअट्ठणिअं वूले फेलेअ एत्थ अण्णं अधिअट्ठणिअं ठावइइशम् ।
[आ किं न वृत्तये मम व्यवहार । यदि न वृत्तये तदावुत्तं रावानं पालकं भगिनी
पतिं विलाप्य भगिनीं मातरं च विताप्यैतामधिकरणिकं दूरीकृत्याऽनन्वयमधिकरणिकं
स्थापयिष्यामि ।] (इति शन्तुमिच्छति)

शोधनकः—अज्ज रट्ठिअशालअ मुहुत्तअ चिट्ठु । दाव अधिअरणिआणं २३
णिवेदेमि । (अधिकरणिकमुपगम्य) एसो रट्ठिअशालो कुविदो भण्णादि । [आर्य
राष्ट्रीयदयाल मुहूर्तं पश्य । तत्र अधिकरणिकानां निवेदयामि । एष राष्ट्रियदयाल
कुपितो भवति ।] (इति तदुक्तं भवति) ३६

अधिकरणिक—सर्वमस्य मूर्तस्य सभाव्यते । भद्र उच्यताम्—आगच्छ
वृत्तये तत्र व्यवहार ।

शोधनक—(शकारमुपगम्य) अज्ज अधिअरणिआ भणन्ति—आअच्छ । ३९,
दीशदि तव व्यवहारो । ता पविसदु अज्जो । [आर्य अधिकरणिका भवन्ति—
आगच्छ । वृत्तये तत्र व्यवहारः । तत्रविश्लेषः ।]

शकारः—एदम भणन्ति ण दीशदि संवद दीशदि च्चि । ता णाम भीद ४२
भीदा अधिअट्ठणभाइआ । जेत्तिअ हग्गे भणिइश तेत्तिअं पत्तिआवदइइशम् ।
भोदु । पविशामि । (प्रविश्योपसृत्य) शुशुह अम्हाणम् तुम्हाणं पि शुइं देमि ण

Sakāra —(*Angry*) What, my suit would not be heard ?
If it is not heard, then informing {my} brother-in-law, sister's
husband King Pālaka, {and also} informing {my} sister and
mother, dismissing this judge, shall I install another judge
here { in his place }
{ *Desires to go away* }

Sodhanaka —Noble king's brother in law, stay for a while,
while I inform the judges (*Approaching the Judge*) Here the king's
brother in law in anger says— { *Repeats what was said by him* }

Judge —Everything is possible in [the case of] this fool.
Good man, say { to him }—' Come, your suit will be heard '

Sodhanaka —(*Approaching Sakāra*) Sir, the judges say—
' Come, your suit will be heard.' So, may the noble one enter

Sakāra —First they say ' would not be heard,' now, ' would
be heard.' So, surely are the judges { or, Court-dignitaries }
completely awe-struck Whatever I may be saying, I shall

५५ देमि अ । [प्रथम भणन्ति न दृश्यते सामत दृश्यत इति । तन्नाम भीतभीता अधि-
करणभोजका । यद्यदह भणिष्यामि तत्तत्प्रत्याययिष्यामि । भवतु । प्रविशामि । ..
सुसुखमस्माकम् युष्माकमपि सुख ददामि न ददामि च ।]

५८ अधिकरणिक — (स्वगतम्) अहो स्थिरसंस्कारता व्यवहारार्थिन ।
(प्रकाशम्) उपविश्यताम् ।

शकार — आ अत्तणकेलका शे भूमी । ता जहि मे रोअदि तहि उव-
५९ विशामि । (श्रेयिण मति) एश उवविशामि । (शोधनरु मति) ण एत्थ उववि-
शामि । (इत्यधिकरणिकमस्तके हस्त दत्त्वा) एश उवविशामि । [आ आत्मीयेषा
सूमि । तयत्र मह्य रोचत तनोपविशामि । एष उपविशामि । नन्वपोपविशामि ।
५२ . एष उपविशामि ।] (इति भूमानुपविशति)

• अधिकरणिक — भवान्कार्यार्थी ।

शकार — अध इं । [अध किम् ।]

५७ अधिकरणिक — तत्कार्यं कथय ।

शकार — कण्णे वज्ज कथइइशम् । एवं वट्टके मद्धकप्पमाणाह कुले
हग्गे जादे । लाअशशुले मम पिदा लाआ तादइश होइ जामादा ।
लाअशिआले हग्गे ममावि वहिणीवदी लाआ ॥ ६ ॥

make [them] believe in all that Very well, I shall enter,
(*Entering approaching*) We are quite all right, as for you too, I
shall give or not give happiness

Judge — (*To himself*) Oh, the firm-mindedness of [this]
plaintiff (*Aloud*) Take a seat

Sakara — Ah! [All] this ground [is my] own So, I shall
sit down where it pleases me (*To Sresthin*) Here I shall sit (*To*
Sodhanaka) I say, I shall sit here (*Placing his hand on the*
head of the Judge) Here I shall sit [*Sits down on the ground*

Judge — [Are] you the plaintiff?

Sakara — Just so

Judge — Then state [your] plaint

Sakāra — I shall tell [my] plaint in [your] ear I have
been born in so big a family of the measure of a Mallarka

King's father in law [is] my father, the king is [my]
father's son in law I [am] the king's brother in law,
[and] my sister's husband too [is] the king (०)

[कण कार्यं कथयिष्यामि । एव वृहति मङ्गकर्ममाणस्य कुलेऽऽ जातः ।
 राजश्वसुरो मम पिता राजा तातस्य भवति जायता ।
 राजहमालोऽहं ममापि भगिनीपती राजा ॥]

३

अधिकरणिक —सर्वं ज्ञायते ।

किं कुलेनोपदिष्टेन शीलमेवात्र कारणम् ।

भवन्ति नितरां स्फीता सुश्लेष्म कण्टकिद्रुमा ॥ ७ ॥

तदुच्यता कार्यम् ।

शकार —गृह्य भणामि । अवलद्वाहं वि ण अ मे कि पि फलदइशदि ।
 तयो तेण वहिर्भावदिणा परितुष्टेण मे कीडिहु लभिसुदु शब्बुज्जाणाण पवले र
 पुष्पकरण्डकजिण्णुज्जाणे दिण्णे । तहि च पेम्भिसु अण्णदिअह शोशावेहुं
 शोपावेहुं पोत्यावेहुं लुणावेहुं गच्छामि । देवजाण पदत्ताणि ण पेम्भामि वा
 इत्थिआशलीलं भिवडिदम् । [एव भणामि । अपरहस्यमि न च मे किमपि करिष्याति ।
 तत्तत्तेन भगिनीपतिना परितुष्टेन मे कीडिहु रसिहु चर्वावगाना प्रव रपुष्पकारण्डकजी-
 र्णायान वचम् । तत्र च पेक्षितमनु-ज्जिन्न शुष्क-कायपितु श्लेष्मपितु पुत्र कारयितु द्व-
 कारयितु गच्छामि । नैवयोगेन वदयामि न वदयामि वा स्त्रीदतीर निपतितम् ।]

५

अधिकरणिक —अयं ज्ञायते का स्त्री निपन्नेति ।

Judge —All [this] is [already] known [to us]

What [is the use] of referring to [or quoting] one's family ?
 [One's] character alone [is] the cause here [that is in matters
 like this] 'Thorny trees get enormously multiplied in a good
 [that is, fertile] field'

(7)

So, state [your] plaint

Sakara —I say this—but he [the king] would not do any-
 thing to me even though I had committed a crime—therefore
 by him, [my] sister's husband being quite pleased [with me],
 has been given to me the Puspakarandaka old garden, the best
 of all gardens for playing in [and] for preserving [it] And
 there I go, day after day to see [or, look after it], to drain [it],
 to cleanse [it], to make [it] have a luxuriant growth [and] to
 trim [it] By a stroke of luck I saw—or rather I did not see—
 a body of woman fallen down [or, dead]

Judge —Now, is it known who [was] the woman [found]
 dead ?

- शकार—हो अधिअलणभोइआ किंदिण जाणामि त तादिशि णअ-
 १२ लमण्डण कञ्चणशदभूशणिअ । केण वि कुपुत्तण अत्थकल्लवत्तइश कान्णादो
 शुण्ण पप्फकलण्डकजिण्णज्जाण पवशिअ बाहुपाशवत्तकालेण वसन्तशणिआ
 मालिदा । ण मए [अहा अधिकरणभोजका किमिति न जानमि ता तादृशी
 १० नगरमण्डन काञ्चनसतभूषणाम् । केनापि कुपुत्रेणार्थकल्यवत्तस्य कारणाच्छून्य
 पुष्पकण्डकजणोशन प्रवश्य बाहुपाशवत्तकालेण वसन्तसेना मारिता । न मया]
 (इत्यथ क मरमावृणाति)
 १८ अधिकरणिक—अहो नगररक्षिणा प्रमाद । भो श्रेष्ठिकायस्थो न मयति
 व्यग्रहारपद प्रथममभितिरयताम् ।

कायस्थ—अ अज्जो आणवेदि । (तथा कृत्वा) अज्ज लिहिदम् ।
 २१ [यथा जाणयति । आय लिखितम् ।]

शकार—(स्वगतम्) हीम दिके । उत्तलाअन्तेण विअ पाअशपिण्डालकेण
 अज्ज मए अत्ता एव णिण्णाशिदो । भाट्ट । एव दाव । (मराशम्) अहो
 २० अधिअलणभोइआ ण भणामि मए जेव दिद्धा । किं कोलाहल करेव ।
 [क्षमाशकं । उत्तरायमाणेनैव पायसपिण्डारेणाद्य मया मव निनाशित । भवतु ।
 ए तावत् । अतो अधिकरणभोजका ननु भणामि मयैव दृष्टा । किं कालाहल
 २३ कुरुत ।] (इति पात्रेन लिखित प्रोच्छति)

Sakara—O! Court dignitaries! How [indeed] should I
 not know that [lady] of that [well known] kind the ornament
 of the city [and] wearing hundreds of gold ornaments? By
 some wretched fellow [his son] was Vasantas na killed by a
 forcible assault by the noose of [his] arms having brought her to
 the secluded Puspakarandaka old garden for the sake of money
 a bagatelle Not by me—[With the १ / alf said १० covers १० १ uth

Judge—Oh the carelessness of the city guards O Sresthin
 and Kayastha write down first Not by me as a legal point
 [for consideration]

Kayastha—As Your Lordship commands (Do n accort
 १०) Your Lordship I have written [it down]

Sakara—(To him self) Ha Ha! I have to-day verily
 destroyed myself like a beggar greedy for the [hot] Payasa
 making [urdru] haste [in gulping it down] Well [I shall do]
 this now (Aloud) O Court dignitaries I say I said She wa
 just seen by me Why are you making [all this] fuss?

[With the self १० covers what १० १ १० १०]

अधिकारणिक—कथं त्वया ज्ञातं यथा सर्वार्थनिमित्तं बाहुयाशेन
व्यापदिता ।

शकार—इहो षूणं शूणमूणाए माचट्टाणाए गिवालिआए गिशुवणकेहि १०
आहलणट्टणेहिं तत्तमि । [इहो नूनं शूणमूणा मोपस्थानया ग्रीवाकरिया नि सुवर्णं
कराभरणस्थानैस्तर्कयामि ।]

श्रेष्ठिकायस्थो—नुज्जमादि विथ । [युज्यत इव ।] ३३

शकार—(स्वयम्) दि इत्था पच्चुज्जमीविदुम्हि । अविदं मादिक् ।
[इत्थं प्रयुज्जीवितोऽस्मि । अविदं मादिक् ।]

श्रेष्ठिकायस्थो—भो क एसा बवहारा अवलम्बदि । [भो कस्येप व्यक्- ३६
शोऽप्यस्त्यत ।]

अधिकारणिक—इह द्वि द्विविधो व्यवहार ।

श्रेष्ठिकायस्थो—करिसो । [कीदृश ।]

अधिकारणिक—शून्यानुसरण अर्थानुसरण च । यस्तावद्वाक्यानुसरणे
स सर्वार्थप्रत्ययिभ्य । यश्चार्थानुसरणे स चाधिकारणिकबुद्धिनिष्पाद्य ।

श्रेष्ठिकायस्थो—ता वसन्तसणाभादर अवलम्बदि व्यवहार । [तदसन्त ४२
सैनाभातरजसम्भते व्यवहार ।]

Judge—How did you know that she was indeed killed by
the noose of the arms [that is by strangulation] for the sake
of money?

Sakara—Oh Surely I could guess [that] from [her] neck
quite bare and swollen and the spots for [wearing] ornaments
void of gold [ornaments]

Śreṣṭhin and Kayastha—[It is] plausible enough

Sakara—(To himself) Thank God [didst thou] I have been
brought back to life! Ha! Ha

Śreṣṭhin and Kayastha—Oh whom does the plaint concern?

Judge—Here [in law] indeed a plaint [is] of two kinds

Śreṣṭhin and Kayastha—Of what nature?

Judge—In accordance with the depositions and in accord-
ance with facts [The plaint] which is in accordance with
depositions that concerns the plaintiffs and the defendants that
which [is] in accordance with facts has to be decided by the
Judge's wisdom

Śreṣṭhin and Kayastha—So the plaint concerns Vasanta
son's mother

अधिकरणिक.—एवमिदम् । भद्र शोधनक वसन्तसेनामातरमनुदेजय-

२५ आह्वय ।

शोधनक—तथा । (इति निष्क्रम्य गणिकामात्रा सह प्रविश्य) एडु एडु अज्जा । [तथा । .. एत्वेत्वाया ।]

२८ वृद्धा—गदा मे शरिआ मित्तपरअ अत्तणो जो वण अणुभविदुम् । एसो उण दीहाऊ भणादि—आअच्छ । अधिअरणिओ सद्दोवेदि । ता मोहपरवसे विअ अत्ताणअं अवगच्छामि । हिअअं मे थरथरेदि । अज्ज आदेसेहि मे अधिअरण-
५१ मण्डवस्स मग्गम् । [गता मे शरिका मित्रगृहमात्मनो यावनमनुभविनुम् । एष पुनर्दी-
र्घायुर्भणति—आगच्छ । अधिकरणिक आह्वयति । तन्मोहपरवशमिवा यानमवगच्छामि ।
हृदय मे प्रकम्पते । आर्य आदिश महामधिकरणमण्डपस्य मार्गम् ।]

५२ शोधनक—एडु एडु अज्जा । [एत्वेत्कार्या ।] (उभा परिक्रामत)
शोधनक—एदु अधिअरणमण्डवम् । एत्थ पविसदु अज्जा । [एयोऽधि-
करणमण्डप । अत्र प्रविशन्कार्या ।] (इत्युभौ प्रविशत)

५७ वृद्धा—(उपसृत्य) सुह तुम्हाण भोडु भावमिस्ताणम् । [सुख युष्माकं भवतु भावमिश्राणम् ।]

अधिकरणिक—भद्रे स्वागतम् । आस्यताम् ।

६० वृद्धा—तथा । [तथा ।] (इत्युपविष्टा)

Judge —It [is] so Good man, Sodhanaka summon Vasanta-
sena's mother without alarming [her]

Sodhanaka —Very well (*Going out, and re entering with the courtesan mother*) Come, come Madam

Vrddhā —My daughter is gone to [her] friend's house to enjoy her youth While this long lived one says—' Come, the Judge summons [you]' So, I find myself as though subjected to a fainting fit, my heart shakes violently (*pra*) Sir, direct me the way to the Court-hall

Sodhanaka —Come, come, Madam [*Both walk about*]

Sodhanaka —This [is] the Court hall May Madam enter here [*Both enter into it*]

Vrddhā —(*Approaching*) May there be happiness for you, honourable gentlemen]

Judge —Good lady ! Welcome ! Take a seat

Vrddhā —All right !

[*Sits down*]

शकारः—(हासेपुत्र) आगदाशि बुद्धकुड्ढाणि आगदाशि । [आगतासि
बुद्धकुड्ढिणि आगतासि ।]

अधिकरणिक—अथ त्वं किं वसन्तसेनाया माता । १ १३-

वृद्धा—अथ इ । [अथ किम् ।]

अधिकरणिक—अथेदानीं वसन्तसेना क्व गता ।

वृद्धा—मित्रघरम् । [मित्रगृहम् ।] ६६

अधिकरणिक—किनामघय तस्या मित्रम् ।

वृद्धा—(नगणम्) हृद्दी हृद्दी । अदिल्लज्जणीअं वसु एदम् । (वकारम्)
जणस्स पुच्छणीओ अअ अत्थो ण ठण अधिआणिअस्स । [हा धिक् हा धिक् । ६९
अतिल्लज्जनीयं सत्वेनत् । जनस्स पुच्छनीयाऽयमर्थं न पुनराधिकरणिकस्य ।]

अधिकरणिक—अलं लज्जया । व्यवहारस्स च पुच्छति ।

श्रेष्ठिकायस्थौ—ववहारो पुन्छति । णत्थि दोसो । कथेहि । [व्यवहारः ७२
पृच्छति । नास्ति दोषः । कथय ।]

वृद्धा—कथं ववहारो । जइ एवम् तां सुणन्तु अज्जमिस्सा । सो वसु
सत्थवाहरिणअदत्तस्स णत्थिओ साअरदत्तस्स तणओ सुणहिदणामहेओ अज्ज- ७५
चारुदत्तो णाम सेट्ठिअसरे पठिवसदि । तस्सिं मे दारिआ जोवणसुहं अणुभवदि ।

Sakāra —(*Remingly*) You have come ' [O] old procuress,
you have come ?

Judge —Oh [are] you indeed Vasantāsena's mother ?

Vrddha —Just so

Judge —And now, where is Vasantāsena gone ?

Vrddha —To the house of [her] friend

Judge —What [is] the name of her friend ?

Vrddha —(*To herself*) Oh fie ! Oh fie ! This [is] indeed very
shameful (*Aloud*) This information should be asked for by
[an ordinary] person not by a Judge '

Judge —No need to feel ashamed The legal procedure
asks you

Srestha and Kayastha —The legal procedure asks [So],
there is no harm Inform [us]

Vrddha —What, legal procedure ? If so, then let the
honourable gentlemen hear He indeed, the grandson of the
merchant Vinivadatta the son of Sāgaradatta, by name the

[कथं व्यवहार । यदेवम् तत्र शृण्वन्त्वार्यमिश्रा । स खलु साधवाहाविनयदत्तस्य नसा
 ७८ सागरदत्तस्य तनय सुगृहीतनामवेय आर्यचारुदत्तो नाम श्रेष्ठिचतुरे मतिवसति । तत्र
 मे दारिका योवनसुखमनुभवति ।]

शकार — श्रु अज्जेहिं । लिडीअन्हु एदे अवसला । चालुदत्तेण सह
 ८१ मम विवादे । [श्रुतमाय । लिख्यन्तानेतान्यक्षराणि । चारुदत्तेन सह मम विवादे ।]

श्रेष्ठिकायस्थो—चारुदत्तो मित्तो नि णत्थि दोसो । [चारुदत्तो मित्र
 मिति नास्ति दोष ।]

८२ अधिकरणिक — व्यवहारोऽयं चारुदत्तमवलम्बते ।

श्रेष्ठिकायस्थौ—एव्व विअ । [एवमिव ।]

अधिकरणिक—धनदत्त वसन्तसेनार्यचारुदत्तस्य गृह गतेनि लिख्यता
 ८७ व्यवहारस्य प्रथम पादुः । कथम् । आर्यचारुदत्तोऽप्यस्माभिराह्वययितव्य ।

अथवा व्यवहारस्वमाह्वयति । भद्र शोधनकं गच्छ । आर्यचारुदत्तं स्वैरमसम्भ्रा
 न्तमनुद्दिम सादरमाह्वय प्रस्तावेन—अधिकरणिकस्त्वा द्रष्टुमिच्छति इति ।

९० शोधनक — ज अज्जो आणवेदि । [इति निष्कान्त । चारुदत्तेन सह
 प्रविश्य च) एट्ट एट्ट अज्जो । [यद्यप्य आह्वययति । एतैत्वार्य ।]

noble Carudatta whose name is suspiciously invoked resides in the Merchant-square There my daughter enjoys the pleasures of youth

Sakara — Did you hear, gentlemen? Let these words be written down My complaint [is] against Carudatta

Sresthin and Kayastha — There is no harm in that Carudatta [is her] friend

Judge — This plaint [now] concerns Carudatta

Sresthin and Kayastha — [It looks] like that

Judge — Dhanadatta 'Vasantasena went to the house of Carudatta'—write down this as the first part [or starting point] of the investigation What Even the noble Carudatta has to be caused to be summoned by us? Or [it is] the legal procedure [that] summons him Good man Sodhanaka go Invite the noble Carudatta, gently, without excitement, without alarm [and] with respect with the introductory [words]—'The Judge desires to see you'

Sodhanaka —As Your Lordship commands (Enter and entering with Carudatta) Come, come Sir

चारुदत्त — (विचिन्त्य)

परिज्ञातस्य मे राज्ञा शीलैश्च कुलेन च ।
वत्सल्यमिदमाह्वानमवस्थामभिज्ञाकृते ॥ ८ ॥

(सवितके स्मरणम्)

ज्ञातो हि किं तु खलु वन्धनविप्रयुक्तो
मार्गागत प्रवहणेन मयापनीत ।
चारुदत्तस्य वृत्तेन क्षुत्तिमागतो वा
येनाहमेवमभियुक्त इव प्रथामि ॥ ९ ॥

अथवा किं विचारितेन । अतिकरणमगडपमेव गच्छामि । मद् शोधनक अभि-
करणस्य मार्गमादेशय ।

शोधनक — एतु एतु अज्ञो । [ए-देवार्थे ।] (इति परिक्रामत) ॥

चारुदत्त — (सहायम्) तद्विदमपरम् ।

रक्षस्वर चाशति वायसोऽप्यमनाथभृत्या मुहुराह्वयन्ति ।

सद्य च नेत्र स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति ॥ १० ॥

शोधनक — एतु एतु अज्ञो मेर असभन्तम् । [रुचेवाय सुरेभ्यस्तान्नाम् ।]

Cārudatta — (*Thinking*)

This summoning of me known to the King in point of
character and family bespeaks to tell the truth apprehension
owing to my state [of poverty] (8)

(*Thoughtful? to himself*)

Could it be indeed that he broken loose from prison and
come to the road and carried off by me in [my] car has been
found out? Or, has been heard of by the King whose eyes
are the spies that I am thus proceeding like an accused
person? (9)

Or, what [is the use] of brooding over [this]? I shall go
to the Court [and] itself Good man Sudhanaka direct the way
to the Court

Sudhanaka — Come come, Sir [*Walk about*

Cārudatta — (*Apprehensively*) And what [is] this further?

This crow is shouting up in a harsh voice the messengers
of the minister are calling [me] constantly, and the left
eye is throbbing forcibly, [these] evil omens indeed cause
[me] anguish. (10)

Sudhanaka — Come come Sir gently, [and] without
excitement

चारुदत्त—(पश्चिम्याग्रतोऽवलोक्य च)

शुष्कवृक्षस्थितो घ्राह्य आदित्याभिमुखस्तथा ।

मयि चोदयते वामं चक्षुर्धोरमसंशयम् ॥ ११ ॥

(पुनरन्यतोऽवलोक्य) अये कथमयं सर्पः ।

मयि विनिहितहाष्ट्रिभिर्ज्वनीलाग्रनाभ

स्फुरितविततजिह्व शुक्लदंष्ट्राचतुष्कः ।

अभिपतति सरोपो जिह्विताघ्मातकुक्षि-

र्भुजगपत्तिरयं मे मार्गमाक्रम्य सुत ॥ १२ ॥

अपि च इदम् ।

स्खलति चरण भ्रूषो न्यस्तं न चाद्रंतमा मही

स्फुरति नयन वामो वाहुर्मुहुश्च विकम्पते ।

शकुनिरपरश्चायं तावद्विरौति हि नैकगः

कथयति महाघोरं मृत्युं न चात्र विचारणा ॥ १३ ॥

सर्वथा देवता स्वस्ति करिष्यन्ति ।

Cārudatta —(*Walking about and looking in front*)

[This] crow resting on a dried up tree and likewise facing the sun, is casting [his] left eye at me Undoubtedly [something] terrible [is going to happen] (11)

(*Again, looking in another direction*) Ah ! What, here [is] a serpent

With his eyes fixed on me, resembling [in colour] powdered antimony, with [his] lolling tongue stretched forth, possessing a quartette of white fangs rushes on in anger with [his] belly swollen and coiled this lord of serpents [who had been] lying asleep blocking my path (12)

And further this—

[My] foot placed on the ground slips [or, stumbles], but the ground [is] not very wet [or, muddy, to cause this stumbling], [my left] eye throbs, [my] left arm trembles on repeatedly And this another bird just cries about not once [that is constantly]—[this] indicates very terrible death ; no doubt about this either ' (13)

[I hope] the deities would grant welfare in every way

प्रोधनक—एदु एवु अज्जो । इम अधिअरणमण्डव पविस्सु अज्जो ।
[एतेवास । इममधिकरणमण्डव भावहात्वाय ।]

चारुदत्त—(अविश्य कनता-लोक्य) अणे अधिकरणमण्डपस्य एता
श्री । इह हि

चिन्तासक्तानिमग्नमन्त्रिसालिल दूताभिदाह्याकुल
पर्यन्तस्थितचारुनक्रमकर नागावर्हिस्त्राश्रयम् ।
नामायाशुककङ्कपक्षिनिधित कायस्थसर्पास्पद
नीतिभुण्णतटं च रात्रकरणं हिंस्र ससुद्रायते ॥ १४ ॥

भवत । (अति-मिडुपानपत्तिनीय मन्त्रिक) इह इदमपरम् ।

साय मे स्पन्दते चभुर्विराति वायसस्तथा ।

पन्था सपण रुद्धोऽय स्वस्ति चास्मासु दधत ॥ १५ ॥

ताव प्रविशामि ।

(इति अग्नि)

अधिकरणिक—अपमसौ चारुदत्त य एष

—odhanaka—Come come Sir May the noble one enter
this Court hall

Carudatta—(E n l) a r d) Oh the superb
beauty of the Court hall. For here—

The Royal Court of justice owing to the destructive
agencies [all animals] looks like the sea, with water in the
form of advocates (*advocates*) dived to and plunged in thought
crowded with waves and coaches in the form of messengers
[or u bers] with crocodiles and fishes in the form of
spies stationed within [its] precincts the resort of destructive
creatures in the form of elephants and horses crowded with
the Kanka birds in the form of the various torts, the abode of
serpents in the form of Kavashtas [court-scribes] and with
the shores trodden upon by rules of procedure ! (14)

Very well (E n r v s c i a n g h u s h a r d b y g s r u c
t h o g h t f u l) A l o s H e r e [t s] a n o t h e r [e v l a r e r]

My left eye throbs and likewise the crow cries on this
path [was] blocked by a serpent—May the Gods [grant]
welfare to us (15)

I shall now enter

[Gos m

Judge—Here [is] the Carudatta ' He who—

घोणोन्नतं मुखमपाङ्गविद्यालनेत्रं

नेताद्वि भोजनमकारणदूपणानाम् ।

नागेषु गोषु तुरगेषु तथा नरेषु

नह्याकृतिः सुसहसं विजहाति वृत्तम् ॥ १६ ॥

चारुदत्त—भो अधिभूतेभ्य स्वस्ति । हहो नियुक्ताः अपि कुशलं भवताम् ।

अधिकरणिक—(सप्तभ्रमन्) स्वागतमार्यस्य । भद्र शोधनक आर्य-

३ स्यासनमुपनय ।

शोधनक—(आसनमुपनय) एद आसनम् । एत्थ उवविसदु अज्जो ।

[एतदासनम् । अत्रोपविशित्वायं ।]

(चाम्दत्त उपविशति)

६ शकार—(सक्रोधम्) आगदेशि ले इइथिमाधादआ आगदेशि । अहो

णाए ववहाले अहो धम्मे ववहाले जं एदाह इइथिआधादकाह आशणे दी-

अदि । (सगर्वम्) भोटु । ण दीअदु । [आगतोऽभि रे स्त्रीघानक आगतोऽसि । अहो-

९ न्याच्यो व्यवहार अहो धर्म्यो व्यवहारः यदेतस्मै स्त्रीघानकायामन दीयते । .. भवतु ।

ननु दीयताम् ।]

अधिकरणिक—आर्य चारुदत्त अस्ति भवतोऽस्या आर्याया दुहित्रा

१२ सह प्रसक्तिं प्रणयः प्रीतिर्वा ।

[has] a face with a prominent nose, with eyes extended at the corners, not surely [can] this [be] the receptacle of crimes [attributed to it] without any cause' In [the case of] elephants, bulls, horses and likewise men, an excellent ~orn never is bereft of [lit. abandons] conduct well in keeping with [it]' (16)

Carudatta—Oh, welfare to the Officers! Halloo! Assessors, does it fare well with you?

Judge—(In confusion) Welcome to the noble one! Good man Sodhanaka bring a seat for the noble one.

Sodhanaka—(Bringing a seat) Here [is] the seat May the noble one be seated on it [Carudatta ta es his seat

Sakāra—(In rage) You have come, O woman-killer, you have come! Oh, [how] just the legal procedure! Oh, [how] righteous the legal procedure, that a seat is offered to this woman-killer (Proudly) All right! I say let [it] be given [to him]

Judge—Noble Carudatta, have you any attachment, affection or love for the daughter of this noble lady?

चारुदत्त—इत्या ।

अधिकरामिका—अभ्या । (इति वसन्तनेनागतं दर्शयति)

चारुदत्त—(उत्थाय) पाय अभिवाद्ये ।

१५

वृद्धा—जाद चिर मे जीव । (मन्त्रम्) यम सो चारुदत्तो । सुणि
विरस वस्तु दारिद्र्या जौ वगम् । [जात वि म जीव । अन स चारुदत्त ।
मुनिस्तिन सतु गरिष्ठय दौवनम् ।]

१८

अधिकरामिका—शार्धं गणिका तत्र मित्रम् (चारुदत्तं लभ्यं नान्यथेति)

शकार—रज्ज्वाय माहुदाय वा चालिष अलिष णिगूहिम् ।

शत्रु मालिष अत्यकालेण दार्णि गूहदि णत हिमष्टके ॥१७॥

[रज्ज्या भीरुनया वा चारिद्र्यनीकं विगूहिषुम् ।

इयं शारिद्र्यार्थकारिणी तूहि न तद्वि नडक ॥]

श्रेष्ठिकायस्थो—अज्जचारुदत्त भणाहि । मत्त रज्ज्वाए । वदहारो सतु एतो । ३

[शार्धं चारुदत्तं भव । अल रज्ज्या । व्यनतां सन्धेयं ।]

चारुदत्त—(सल्लभम्) भो अधिकृता मया कथनीह्य वक्तव्यम् यथा
गणिका मम मित्रमिति । अथवा दौवनमत्रापराध्यति न चारिद्र्यम् ।

६-

Carudatta—Whoa ?

Judge—Of this [lady] [*Pants cut*] Yasutasena's mother

Carudatta—(*Picking up*) Madam I salute [you].

Vrddha—Dear one, live long for me (*To herself*) This
[is] that Carudatta's [My] daughter has indeed very well de-
posited [Lar] youth

Judge—Sir [is] the courtesan your friend ?

[*Carudatta gesticulates bashfulness*]

Sakara—

In order to conceal [his] false conduct through shame or
through cowardice having himself killed [her] for the sake
of money, would indeed the Master [said sarcastically of
Carudatta] conceal [it] now but that [would] not [do] (17)

श्रेष्ठिनं च क्यस्थं—Noble Carudatta [Do] speak
out 'No need to feel shame [it is] enough of shame' This [is]
indeed [but] the legal procedure'

Carudatta—(*Bashfully*) O officers How can I say such
a thing viz. A courtesan [is] my friend ? O [it is] youth
that is the culprit here not [my] character

अधिकरणिकः—व्यवहारः सविघ्नोऽयं त्यज लज्जां हृदि स्थिताम् ।
ब्रूहि सत्यमलं धैर्यं छलमत्र न शूह्यते ॥ १८ ॥

अलं लज्जाया । व्यवहारस्त्वां पृच्छति ।

चारुदत्तः—अधिकृत केन सह मम व्यवहारः ।

३ शकारः—(सातोपम्) अले मए शह ववहाले । [अरे मया मह व्यवहारः ।]

चारुदत्तः—त्वया सह मम व्यवहारः सुदुःसहः ।

५ शकारः—अले इइयिआघाद्आ तं तादिशिं लअणशद्भूशणिअं वसन्त-
६ शेणिअं मालिअ शंपदं कवढकावढिके भविअ णिगूहेशि । [अरे स्त्रीघातक तां
तादृशीं स्तनशतभूषणा वसन्तसेना मारयित्वा साप्रत कपटकापटिकी भूत्वा निगूहसि ।]

चारुदत्तः—असंवद्धः सत्वसि ।

९ अधिकरणिकः—आर्यचारुदत्त अलमनेन । ब्रूहि सत्यम् । अपि गणिका
तव मित्रम् ।

चारुदत्तः—एवमेव ।

१२ अधिकरणिकः—आर्य वसन्तसेना क ।

Judge —

This legal procedure [is] full of inconvenient [or, awkward]
positions, give up bashfulness felt in the heart; speak the
truth, [have] firmness of mind competent enough [to speak
out the truth], no quibbling would be accepted here (18)

No need to feel ashamed! [It is] the legal procedure
[that] asks you.

Cārudatta —Officer, [or, Judge] whom does my sui
concern [or, with whom have I to contend legally] ?

Sākāra —(Arrogantly) Oh, with me [your] suit

Cārudatta —My suit with you [is] very difficult to bear
[or, sustain]

Sākāra —O woman killer, having killed that [well-known]
Vasantasenā, of that type [that is, so lovely], adorned with
hundreds of jewels, you are now concealing [it], having become
a fraud par excellence ?

Cārudatta —You are indeed [getting very] absurd

Judge —Noble Cārudatta, enough of him. Tell the truth
[Is] the courtesan your friend ?

Cārudatta :—Quite so

Judge —Sir, where [is] Vasantasenā ?

चारुदत्तः—गृहं गता ।

श्रेष्ठिकायस्यौ—कथं गता कदा गता गच्छन्ती वा केन अणुगता ।

[कथं गता कदा गता गच्छन्ती वा केनानुगता ।]

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चारुदत्तः—(स्वगतम्) किं प्रच्छन्नं गतेति प्रवीमि ।

श्रेष्ठिकायस्यौ—अज्ज कथंहि । [आर्यं कथय ।]

चारुदत्तः—गृहं गता । किमन्यद्ववीमि ।

१६

शकारः—ममकेटक पुष्पकहण्डकजिष्णुज्जाणं पवेशिअ अत्थण्णिमित्तं बाहुपाशवटकाटेण मालिन् । अप्प सपत्तं वदसि घलं गदे ति । [मदीयं पुष्प-
कण्ठकर्मार्थोद्यमं प्रवेदयार्थनिमित्तं बाहुपाशवटकाकारेण मारिता । अप्ये सापत्तं वदसि २१
गृहं गतेति ।]

चारुदत्तः—आः असंबन्धप्रलापित्

अभ्युक्षितोऽसि सलिलैर्न वलाहकानां

चापामपक्षसदृशं भृशमन्तराले ।

मिथ्यैतदाननमिदं भवतस्तथाहि

हेमन्तपद्ममिथ निष्यभतामुपैति ॥ १९ ॥

अधिकरणिक —(जनान्तिकम्)

Cārudatta :—She went home

Śreṣṭhīn and Kāyastha :—How did she go? When did she go? And by whom was she accompanied as she went?

Cārudatta :—(To himself) Shall I say that she went in a concealed manner?

Śreṣṭhīn and Kāyastha :—Sir, speak out

Cārudatta :—She went home. What else can I say?

Sakāra :—Having made [her] enter my Puspakarandaka old garden, you killed [her] for the sake of money, forcibly with the noose of [your] arms [that is, by strangulation] Ob, now you [have the cheek to] say—'She went home'

Cārudatta :—Ob, [you] irrelevant talker!

You have not been profusely sprinkled over by the waters from the clouds in the sky, like the ends of the wings of the Caca [bird] This [what you say, is] false Thus, this face of yours is becoming bereft of lustre like a lotus in winter

(19)

Judge —(Ande)

तुलनं चाद्विराजस्य समुद्रस्य च तारणम् ।

ग्रहणं चानिलस्येव चारुदत्तस्य दूषणम् ॥ २० ॥

(प्रकाशम्) आर्यचारुदत्त खल्वसौ कथमिदमकार्यं करिष्यति । (घोषो (११४ ६) इत्यादि पठति)

३ शकारः—किं पत्रसत्रादेण ब्रवहाले दंशति । [किं पक्षपातेन व्यवहारो दृश्यते ।]

अधिकरणिक—अपेहि मूर्ख

वेदार्यान्प्राकृतस्त्वं यदसि न च ते जिह्वा निपतिता

मध्याह्ने वीक्षस्तःकं न तव सहसा दृष्टिर्विचलिता ।

दीताशौ पाणिमन्तः क्षिपसि स च ते दग्धा भरति नो

चारित्र्याच्चारुदत्तं चलयसि न ते देहं हरति भू ॥ २१ ॥

आर्यचारुदत्त. कथमकार्यं करिष्यति ।

कृत्वा समुद्रमुदकोच्छ्रयमात्रशेषं

दत्तानि येन हि धनान्यनपेक्षितानि ।

Imputing a crime to Cārudatta [is] weighing the Lord of mountains [Himayala] or the crossing of the ocean, or the grasping of the wind ! (20)

(Aloud) He [is] indeed the noble Cārudatta How would he do this base deed ? [*Repeats IX, 16, ' a face with a prominent nose ' etc.*

Śākāra —What, is the investigation being carried with partiality ?

Judge —Get away, fool !

A low-caste fellow, you are talking of [or, expounding] the sense of the Vedas, yet your tongue has not fallen off ! You are looking at the sun at mid-day, [yet] your eyes have not suddenly moved off [from their sockets] ! You are thrusting [your] hand in the blazing fire, yet that your [hand] has not been burnt off ! You are shaking off Carudatta from [his noble] character, [yet] the earth is not removing [that is, swallowing] your body ! (21)

How could the noble Cārudatta be doing a base deed ?

He, by whom, having made the ocean [full of jewels] have only the surging mass of water remaining [with it] were indeed given away unthought of riches,—how possibly could the high-souled one, the one treasure of [all] auspicious

स श्रेयसा कथमिवैकनिधिर्महात्मा

पाप करिष्यति धनार्थमवेरिजुष्टम् ॥ २० ॥

वृद्धा—हृदास जो तूदाणि पासीकिद् सुवर्णमण्डल रत्ति चोरेहिं यव-
द्विद् चि तस्य कारणादो चडसममुद्धारभूद् रअणावलिं देदि सो वाणि अथ
कल्लवत्तस्य कारणादो इम अकज्ज करोदि । हा जावे एहि मे पुत्ति । [इतारा ३
यस्तानी न्यासीकृत सुवर्णमण्ड राजो चौरपट्टवनिने तस्य कारणाच्चतुःसमुद्धार
भूता रत्नवली एगानि ॥ इतानीमर्थकल्पवनस्य कारणादिदमकार्य करोति । हा जति
एहि मे पुत्ति ।] (इति पौ नि) ६

अधिकरणिक—आर्थं चारुदत्त किमसौ पदस्या गता उत प्रवहणेनेति ।

चानुदत्त—नेतु मम प्रत्यञ्च न गता । तत्र जाने कि पद्या गता
उत प्रवहणेनेति ।

(शविद्य मर्मर्ष) वीरक—

पादपदारपरिभयविमाणणावन्नगरुअवेरस्त ।

अणुसोअन्तस्त इअ कथ पि रत्ती पमादा मे ॥ २३ ॥

ता जाव अधिपरणमण्डव उवसप्यामि । (पेशकन) मुद् अज्जमिस्ताणम् ।

[पात्रहापण्डित्तविनाजनापद्ममुककपस्य ।

अनुशोचत इय कथमपि रावि पभावा म ॥

तदाजधिकरणमण्डपमुपसर्पामि । सुखमार्थविभाणाम् ।]

qualities be committing for the sake of money a sin [or
crime] not practiced [even] by [one's] enemies (22)

Vrddha—Wretch ! He who gave the jewel necklace the
essence of the four seas on account of the bunch of gold orna-
ments deposited [with him] on that occasion because it was
carried off by thieves at night—could he do this base deed now
for the sake of money, a mere bagatelle. Alas. Dear daughter
come my daughter [11 acts

Judge—Noble Carudatta did she go on foot or by car ?

Carudatta—I say, she did not move off in my presence
so I do not know whether she went on foot or by car

(Entering full of rage) Viraka—

somehow or other this night turned into dawn for me
while I was lamenting I who entertained [feelings of] bitter
hated [towards Candanaka] owing to the insult caused by
the humiliation of being struck by the foot (23)

So I shall get on to the Court-hall (Ganga m) Is it all right
with you honourable gentlemen ?

अधिकरणिकः—अये नगररक्षाधिकृतो वीरकः । वीरक किमागमन-
६ प्रयोजनम् ।

वीरकः—ही बन्धनभेक्षणसमये अज्जकं अण्णेसन्तो ओवाडिदं पवहण
वञ्चदि त्ति विआर करन्तो अण्णेसन्तो अरे तुए वि आलोइद्वे मए वि आलो-
९ इद्वो त्ति भणन्तो ज्जेव चन्दणमहत्तरएण पादेन ताडिदो म्हि । एदं मुणिअ
अज्जमिस्सा पमाणम् । [ही बन्धनभेदनसभ्रम आर्यकमन्वैपयन् अपवारित प्रवहण
मजतीति विचार कुर्वन्नन्वैपयन् अरे त्वयाप्यालोकितम् मयाप्यालोकितव्यम् इति
१२ भणन्नेव चन्दनमहत्तरकेण पादेन ताडितोऽस्मि । एतच्छ्रुत्वार्यमिश्रा प्रमाणम् ।]

अधिकरणिकः—भद्र जानीये कस्य तत्प्रवहणमिति ।

वीरकः—इमस्स अज्जचारुदत्तस्स । वसन्तसेणा आरुढा पुष्पकरण्ड-
१५ कजिण्णुज्जाणं कीलिदुं णीअदि त्ति पवहणवाहएण कहिदम् । [अस्वार्य-
चारुदत्तस्य । वसन्तसेनारुढा पुष्पकरण्डकजीणाद्यान कीडितु नीयत इति प्रवहण-
वाहकेन कथितम् ।]

१८ शकारः—पुणो वि शुदं अज्जेहिं । [पुनरपि श्रुतमर्थे ।]

Judge —Oh, [it is] Viraka, the Police Commissioner !
Viraka, what [is] the purpose of [your] arrival ?

Viraka —Ha ! Searching for Āryaka, in the confusion
caused by [his] breaking through the prison, getting suspicious,
because a closed car was passing, and about to search [it], I
was struck by the foot by Captain Candanaka, while I was just
only saying ' Oh, although you have inspected [it], I too have
to inspect [it] ' Having heard this, the honourable gentlemen
[are] the authority [to decide what to do]

Judge —Good man, did you find out whose [was] that car ?

Viraka :—Of this noble Cārudatta. ' Vasantasenā [is] occu-
pying [the car, and] is being taken to the Puspakarandaka
old garden, for sport '—this was the statement made by the
car-driver

Sakāra :—Did you hear [it] once again, gentlemen

अधिकरणिकः—

एष भो निर्मलज्योत्सवी राहुणा मस्यते शशी ।

जलं कूलावपातेन प्रसन्नं कलुषायते ॥ २४ ॥

वीरक पद्यादिह भवतो न्याये द्रक्ष्यामः । य एषोऽधिकरणद्वार्यश्चास्तिइति तमेन-
मारुह्य गत्वा पुष्पकरण्डकोयानम् दृश्यतामस्ति तत्र काचिद्विपत्ता स्त्री न वेति ।

वीरक—ज अजसो आणधेदि । (इति निष्पान्तः । प्रविश्य च) गदो-
स्मि तदिह । दिद्र च मय इत्थिआकलेवरं सावशुर्हिं निशुष्यन्मम् । [पद्मार्थं आशा-
पयति । ...गतोऽस्मि तव । वृह च मया स्त्रीकलेवरं स्वापरेर्हितुष्यमानम् ।]

श्रेष्ठिकावस्थो—कथं तु ज्ञानिद इत्थिआकलेवरं चि । [कथं त्वया
ज्ञानं स्त्रीकलेवरमिति ।]

वीरकः—सावसेभेहि केसहस्रपाणिपादेहि उवस्विसद मय । [सावसेपै
केसहस्रपाणिपादैस्परक्षित मया ।]

अधिकरणिकः—अहो विरबैधम्य लोकव्यवहारस्य ।

Judge —

Here, oh, is being swallowed up by Rahu, the moon with
pure [or, clear] moon-light, clear [or, transparent] water is
being rendered muddy by the falling in of the bank (24)

Viraka, we shall look into your case here, afterwards This
steed here which is stationed at the Court-entrance—mounting
his same [horse] {and} going to the Puspakarandaka garden,
see if any woman is lying dead there or not

Viraka —As Your Lordship commands (Exit, then enter-
ing) I had gone there, and by me was seen the dead body of a
woman, being devoured by the beasts

Sresthin and Kāyastha :—How did you know that it was
the dead body of a woman ?

Viraka —I marked that by the long hair, hands, and feet
with some portions left [still]

Judge —Oh, fie upon the injustice of the happenings in the
world [or, the difficulty of investigation of peoples' doings] !

यथा यथेदं निपुणं विचार्यते तथा तथा सुकटमेव दृश्यते ।

अहो सुसज्जा व्यथहारनीतयो मतिस्तु गीः पद्मगतेव सीदति ॥ २५ ॥

चारुदत्त.—(स्वगतम्)

यथैव पुष्पं प्रथमे विकारी समेत्य पातुं मधुपाः पतन्ति ।

एवं मनुष्यस्य विपत्तिकाले त्रिदेष्वनर्या बहुलीभवन्ति ॥ २६ ॥

अधिकरणिक — आर्यचारुदत्त सत्यमभिधीयताम् ।

चारुदत्तः—दुष्टदमा परगुणमत्सरी मनुष्यो

रागान्ध परमिह हन्तुकामनुद्धि ।

किं यो यद्वदति मृपेव जातिदोषा-

त्तद्ग्राह्यं भवति न तद्विचारणीयम् ॥ २७ ॥

अपि च

योऽहं लतां कुसुमितामपि पुष्पहेतो-

राकूप्य नैव कुसुमावचयं करोमि ।

सोऽहं कथं भ्रमरपक्षरुर्वा सुदीर्घं

केशं प्रगृह्य रुदतीं प्रमदां निहन्मि ॥ २८ ॥

The more this [case] is looked into carefully, the more does it appear to be nothing but a peril. Oh, the points of legal procedure are well settled down, but [my] judgment sinks down [that is, refuses to believe in the logical conclusion] like a cow stuck up in mud. (25)

Cārudatta —(To himself)

Even just as the bees, crowding together, fall upon a flower at [its] first blooming up to drink [the honey], in the same way, in the bad days [or, times of misery] of a man, troubles [or, disasters] multiply at the weak points (26)

Judge — Noble Cārudatta, [please] tell the truth.

Cārudatta —

Whatever a man, evil-minded, envious of the virtues of others, blinded by passion, entertaining thoughts of killing another, says here absolutely (*etia*) falsely, through [his] naturally evil tendency, — is [all] that fit to be accepted [as true] ? Should it not be looked into ? (27)

And further,

I, who have never done the collection of flowers, by bending down even a flowering creeper, for the sake of flowers, — how could that I be killing a young weeping woman, grasping [her] by [her] very long hair having the splendour of the wings of bees ? (28)

शकार —हो अधिअलणभोइआ किं तुम्हे पयसवादेण ववहालं पेवसथ
ज्जेण अज्ज वि एसे हंदाशचाहुदुत्ते आशणे घाठीअदि । [हतो अधिकरणभो
जनाः किं ह्यु पक्षपातेन व्यवहारं पश्यत येनावाप्येय द्वाशचाहृदव आसने शयति ।]

अधिकरणिकः—भद्र शोधनक एवं क्रियताम् । (शोधनरुस्तथा करोति)

चारुदत्तः—विचार्यताम् । भो अधिकृता, विचार्यताम् । (इत्यासनदरतीर्य
भूयावुपविशति)

शकारः—(स्वगतम् । सहर्षं नर्तित्वा) ही अणेणं मए कडे पाव अणणइश
मस्तके निवडिडे । ता जहिं चालुदत्ताके उवविशदि तहिं हाणे उवविशामि ।
(तथा कृत्वा) चालुदत्ता पेवस पेवल मए । ता मण मण मए गाळिदे ति । [ही
अनेम मथा वृत पापमन्वम्य मस्तके निषतितम् । तद्यत्र चारुदत्त उपविशति तत्राह-
मुपविशामि । .. चारुदत्त पश्य पश्य माम् । तत्रण मण मथा शरितेति ।]

चारुदत्त —भो अधिकृताः । (दुःखात्—(१२७) इति पुरांक पठति । १२
सनि द्वाव स्वगतम्)

भित्रिय भो किरिदमय ममोपघातो

हा ब्राह्मणि द्विजकुले विमले पसूना ।

Sakāra —Hullo! Court-dignitaries! Are you looking into
the case with partiality, that even now this wretched Carudatta
is retained on [that is, allowed to occupy] his seat ?

Judge —Good man, Sodhanaka, let this be done

[Sodhanaka does accordingly]

Cārudatta —Think, O Officers, think

[Getting down his seat, sits on the ground]

Sakāra —(To himself, dancing in joy) Ha! By this [forcible
removal of Carudatta from his seat] the sin committed by me
has [now definitely] fallen down upon another's head! So, I
shall sit where Cārudatta was sitting (Doing accordingly)
Carudatta, look, look at me So, say, say 'She was killed by me '

Cārudatta —O officers' (Repeats IX, 27, 'emi-nuded' etc.
and before, sighing, to himself)

O Maltreya, what [is] to-day this insult [or, violence] to
me! Alas! Wife born in a pure Brahmana family! Alas!
Rohassena, for you indeed do not see my destruction [or,

१ कस्यमी निरकृते ।

हा रोहसेन न हि पश्यसि मे विपत्तिं

मिथ्यैव नन्दसि परव्यसनेन नित्यम् ॥ २९ ॥

प्रेषितश्च मया तद्वार्तान्वेषणाय मैत्रेयो वसन्तसेनासकाशं शकटिकानिमित्तं च
तस्य प्रदत्तान्वलंकरणानि प्रत्यर्पयितुम् । तच्छयं चिरयने ।

३ (ततः प्रविशति गृहीताभरणो विदूषकः)

विदूषकः—प्रेसिदोमिह अञ्जचारुदत्तेण वसन्तसेणासआसम् तन्नि अलं-
करणाइं गेण्हिम जधा अञ्जमित्तेभ्र वसन्तसेण ए वच्छो रोहसेगो अत्तणो
६ अलंकारेण अलंकरिम जणणीसआसं पेसिदो । इमस्स आहरणं दाद्व्वम् ण उण
गेण्हिदव्वम् । ता समपेहि ति । ता जाव वसन्तसेणासआसं जजेव गच्छामि ।
(परिक्रम्यावलोक्य च । आकाशे) कथं भावरेभिलो । भो भावरेभिन् इण्णिमित्तं
१ तुमं उव्विमो उव्विमो विअ लम्बीअसि । (आरुण्यं) किं मगासि—पिअव-
अस्सो चारुदत्तो अधिअरणमण्डवे सदाइदो ति । ता ण हु अप्पेग कज्जेण
१ होदव्वम् । (निचिन्त्य) ता पच्छा वसन्तसेणासआसं गमिस्सम् । अधिअरण-
२ मण्डवं दाव गमिस्सम् । (परिक्रम्यावलोक्य च) इदं अधिअरणमण्डवम् । ता
जाव पविसामि । (प्रविश्य) सुह अधिअरणभोइमाणम् । कर्हि मम पिअव-
अस्सो । [प्रेषितोऽस्मार्यचारुदत्तेन वसन्तसेनासकाशम् तत्रालंकरणानि गृहीत्वा मया

calamity] You always used to feel happy : [it is] but a
delusion [now] owing to [this] great calamity ! (29)

Maitreya has already been sent by me to get information
about him, [and] to Vasantasena to return [to her] the
ornaments given to him [Rohasena] for (making a golden) toy-
cart Then why is he tarrying ?

(Then enter Vidūṣaka, carrying the ornaments)

Vidūṣaka —I have been sent by the noble Cārudatta to
Vasantasenā, taking the ornaments there, with [these words]—
' Noble Maitreya, dear Rohasena was sent to [his] mother by
Vasantasenā, after decking [him] with her own ornaments
[Now] ornaments might be [with propriety] offered to him [by
Vasantasenā], but they should not be accepted [by us] So,
return [them] ' So, I shall just go to Vasantasenā (Walking
about and beholding, in the sky) What ? Friend Rebhila ! O
friend Rebhila ! For what reason do you appear as though
quite alarmed [or, distressed] ? (Listening) What do you say.—
' Dear friend Cārudatta has been summoned to the Court-hall ' ?

—आयमत्रय वसन्तमेनया वन्दो राहसेन आम्बोऽककरोणालकृत्य जननींकाश १५
 श्रेयित । अस्य आभाण शतव्यम् न पुनर्घहीनम् । तस्यमय इति । पयापइसन्तसे
 नामकाशमेव नच्छामि । कथ भावमिति । भो भावमिति किंमिभित त्वमुद्रिय उद्विष्ट
 इव लक्ष्यते । किं भवति—विषयवसन्तभाणतोऽधिकरणमण्डप ग्राह्य इति । तत्र १८
 सन्तलयन कायण भवितव्यम् । तत्राद्वाइसन्तसेनासक्तता परिष्कृत्यति । अधिकरण
 मण्डप तावद्विज्ञानम् । अयमधिकरणमण्डप । तदात्र प्रविशामि । सुसमाधि
 करणभोजकानाम् । कुत्र मम विषयस्य ।]

अधिकरणीक —नन्वेष तिष्ठति ।

विदूषक—वअस्स सेविय द । [वयस्य स्तम्भि न ।]

चारुदत्त—भविष्यति ।

विदूषक—अनि वराम द । [आर क्षम ते ।]

चारुदत्त—एतदपि भविष्यति ।

विदूषक—भो वयस्य किंमिभित उद्विग्ना उद्विगो विअ लक्ष्मीअसि । २५
 कुदो वा रुद्विदो । [भो वयस्य किं म्भिन्नमद्रिय उद्विष्ट इव लक्ष्यते । कनो ग्राह्य ।]

चारुदत्त—वयस्य

मया खलु वृशासन परलोकमजानता ।

स्त्री शतियादिभेदिण दीपमेपोऽमघास्यति ॥ ३० ॥

Then it could not indeed be on some petty business
 (Thanking) Then I shall go to Vasantas and afterwards, I shall
 first go to the Court hall (Walking about and beholding) This [is]
 the Court hall I shall now enter (Entering) [Is it] all right
 with the Court dignitaries? Where [is] my dear friend?

Judge—Surely here he is.

Vidusaka—Friend, welcome to you.

Charudatta—It would be.

Vidusaka—Are you all right?

Charudatta—This also would be.

Vidusaka—O friend, for what reason do you appear to be
 as though greatly alarmed [or distressed]? And why have you
 been summoned [here]?

Charudatta—Friend,

By me indeed [who am] pitiless, not knowing [or caring
 for] the other world, a woman or Rati here. If [lit. without
 distinction]—the rest this [Sakara] would speak out. (30)

विदूषक — किं किम् । [किं किम् ।]

चारुदत्त — (ऋण) एवमवम् ।

विदूषक — को एव भण्णादि । [क एव भणति ।]

चारुदत्त — (सपत्न्या शकार दशयति) नन्वेव तपस्वी हेतुभूत-कृतान्तो
मा व्याहरति ।

विदूषक — (जनातिरुम्) एव कीस ण भणीअदि गेह गद ति ।
[एव किमर्थं न भण्यते गृह गतेति ।]

चारुदत्त — उच्यमानमभ्यवस्थादोषात्त गृह्यते ।

विदूषक — भो भो अज्जा जण दाव पुरहावणविहारारामदेउत्तहागकू
वज्जेहि अलकिदा णअरी उज्जदणी सा अणीसो अत्थकल्लवत्तकारणादो एरिस
अकज्ज अणुचिहदि ति । (सत्रोधम्) अरे रे काणेठीसुदा राअइशालसटाणभा
उत्सुहलआ किद्वजणदास भण्डआ बहुसुवण्णमण्डिमकडआ भण भण मम
अगगदा । जो दाणि मम पिअवअस्सा कुसुमिद माधवीलद पि आकिट्ठिअ कुसमा
वचअ ण करेदि कदा वि आकिट्ठिदाए पल्लवच्छेदो भेदि ति सो कथ एरिस
अकज्ज उहअलोअविरुद्ध करेदि । चिह रे कूट्टणिपुत्ता चिह । जाव एदिणा
तव हिअअकुट्ठिट्ठण दण्डअट्ठण मत्थअ दे सदत्तण्ड करेमि । [भो भो आर्या

Vidusaka — What what ?

Carudatta — (In his ear) Thus thus

Vidusaka — Who says thus ?

Carudatta — (Points out to Sakara by a sign) I say this poor
fellow who has become the instrument of Fate designates me
[as such]

Vidusaka — (As de) Well why do you not say — She
went home ?

Carudatta — Though stated that is not accepted [as true]
owing to the fault of [my] state [of poverty or owing to the
force of circumstances]

Vidusaka — O you gentlemen ! He by whom for the
matter of that the city of Ujjayini was adorned by the establish-
ment of localities [and] by [erecting] convents parks temples
tanks wells and sacrificial posts — would he [though] not rich
[now] commit such a base [or dastardly] deed for the sake of
money a mere bagatelle ? (Angrily) O you son of a whore
king's brother in law Samsthānaka [you] unbridled wretch,

येन तावत्पुत्रस्थायनविवाहो रामशेखरपतङ्गामकूपश्रीलङ्कता नगसुम्नसिनी सोऽभीष्टो-
 ऽर्थकल्पवर्ते मायातीवृक्षमकार्षुमनुतिष्ठतीति । अरे रे कुलवापुन राजश्यालसंस्थानक १८
 लङ्कवृक्षलक वृत्तजनशेष भण्ड बहुसुवर्गनण्डितमर्कटक भण भण ममाग्रतः । य इदानीं
 मम प्रियवपस्य कृत्स्नमिता माधवीलतामप्याकृष्य कुमुदावक्ष्य न करोति कदाचिदा
 वृष्टतया पलवच्छेजे भवतीति स कथमीदृक्षनकार्यमुभवतोऽनित्येह करोति । तिष्ठ रे २१
 कुडिनीपुन तिष्ठ । यावदेतेन तव हृदयकुटिलेन दण्डकासेन मस्तक ते शतरखण्ड
 करोमि ।]

शकारः—(सकोधम्) गुणन्तु गुणन्तु अञ्जमिश्रा । चातुद्रचाकेण २२
 सह मम विनादे व्यवहारे वा । ता कीश एशे काकपदशीशमस्तका मए शिष्टे
 स्रदखण्डे कलेदि । मा दाव । हे दाशीसपुचा बुद्धबुद्धका । [गुणन्तु धुवनन्तार्य
 मिश्रा । चाहवत्तेन सह मम विनादे व्यवहारे वा । तन्किमवभेप काकपदशीशमस्तको २७
 मम शिर शतरखण्डे करोति । मा तावत् । रे दास्यापुन दुष्टबुद्धक ।]

(विदूषको दण्डकाष्टमुच्यस्य पूर्वाक पठानि । शकार सकोधमुच्चाप ताडयति ।
 विदूषकः प्रतीप ताडयति । अन्योन्य ताडयत । विदूषकस्य कक्षादेशादाभरणानि पतन्ति) ३०

{ you } imputer of crimes to people [and] buffon, [you] monkey
 adorned with many gold ornaments, say, say, in my pre-
 sence { or, before me }! This my dear friend now, who
 does not make a collection of flowers, by dragging even a
 flowering jasmine creeper, lest the leaves might perchance be
 injured, owing to [its] being dragged—how could he be doing
 such a base deed condemned in both the worlds ! Stay, you son
 of a procurer, stay, I shall just smash your head into a hun-
 dred pieces with this wooden staff bent { or, crooked } like
 your heart !

Sākara —(*Angrily*) Listen, listen, noble gentleman ! My
 dispute or law suit { is } with Carudatta. So, why should this
 fellow possessing a pate and head with { or, like } a crow foot-
 mark, be smashing my head into a hundred pieces ? Not indeed !
 O son of a whore, wicked brat !

[Vidusaka, lifting up his wooden staff repeats what he had
 said before Sākara rising up in anger, strikes him Vidūsaka
 strikes in return both strike each other the ornaments fall down-
 rom under Vidusaka's arm pit

शकार — (तानि गृहीत्वा वृद्धा सप्ताध्वसम्) पेक्षन्तु पेक्षन्तु अज्जा ।
एदे वहु ताए तवाइशणाए केलका अलकाळा । (चातदत्तमुद्दिश्य) इमइश
३३ अत्थकल्लवत्तइश कालणादो एशा मालिदा वावादिदा अ । [पश्यन्तु पश्य-
न्त्वर्था । एते खलु तस्यास्तपस्विन्या अलंकारा । . अस्यार्थकल्पवर्तस्य कारणेया
माहिता व्यापाहिता च ।] (अधिकृता सर्वेऽधोमुखा स्थिता)

३६ चारुदत्त — (जनान्तिरुम्)

अयमेवंविधे काले दृष्टो भूषणविस्तर ।

अस्माकं भाग्यवैपम्यात्पतितं पातयिष्यति ॥ ३१ ॥

विदूषक — भो कीस भूदत्थेण निवेदीअदि । [भो निमर्थं भूताथान निवेचते ।]

चारुदत्त — वयस्य

दुर्बलं नृपतेश्चक्षुर्नतत्तत्त्वं निरीक्षते ।

केवलं वदतो दैन्यमश्लास्यं मरणं भवेत् ॥ ३२ ॥

अधिकरणिक — कष्टं भो कष्टम् ।

अङ्गारकविरुद्धस्य प्रक्षीणस्य बृहस्पते ।

ग्रहोऽयमपरः पार्श्वे धूमकेतुरिवोत्थितः ॥ ३३ ॥

Sakara — (*Taking them, bending, with alarm*) Look, look, gentlemen These indeed [are] the ornaments of that poor woman ! (*Referring to Cārudatta*) For the sake of this money, a mere bagatelle—was she killed and destroyed !

[*The Officers all of them*] and down the r heads

Cārudatta — (*Aside*)

This bunch of ornaments discovered [lit seen] at such a time [and] fallen down through the harshness of our fortune, would push [me] down [that is, destroy me] (31)

Vidūśaka — Oh, why is not the truth [as it happened] being told ?

Cārudatta — Friend

The eye of the king [is] impotent, it would not [be able to] see the real state of things If [I] were to tell, only [our] pitiable condition would be [known], [and] there would result an inglorious death (32)

Judge — Alas ! Oh ! Pity !

There has arisen, like a comet this another planet by the side of Jupiter waning in influence and with Mars opposed [to it] ! (33)

श्रेष्ठिकायस्था—(वितोषय वसन्तसेनायात्सुदृश्य) अवहिदा दाव
जज्जा एव सुवग्मभण्डम अवतोएतु सो ज्जेव एसो ण वेत्ति । [अवहिता ताव
दापेद सुवग्मभण्डमलोकयतु तरेवेद न वेत्ति ।]

वृद्धा—(अवलोक्य) सरिसो एसो ण उण सो । [तट्टसनेतत् न पुनस्तत् ।]

शकार—आ बडकुड्डणि अमरीहि मन्तिद वाआए मूकियम् । [आ
वृद्धकुड्डणि अक्षिम्पा मन्निन वाचा मूकितम् ।]

वृद्धा—हदाम अवेहि । [इताइ अवेहि ।]

श्रेष्ठिकायस्थौ—अप्यमन कथेहि सो ज्जेव एसो ण वेत्ति । [अप्यमन
कथय तं वतन्न वेत्ति ।]

वृद्धा—मज्ज सिण्ठिकुसुसदाए ओवन्धेदि दिट्ठिम् । ण उण सो
[आय सिण्ठिकुसुसदाएवप्राप्ति वुग्धि । न पुनस्तत् ।]

अधिकारणिक—भद्रे अपि ज्ञानास्येतान्याभरणानि ।

वृद्धा—ण भणामि ण हु ण हु अप्पभिजाणित्थो । अह वा कदु दि
सिण्ठिणा धाहेदो भवे । [नतु भणामि न खलु न खल्वनभिरात् । अथवा कदापि
सिण्ठिना पादेतो भवेत् ।]

अधिकारणिक—एदय श्रेष्ठिन्

Sresthin and Kayastha—(Observing referring to Vasanta
sena's mother) May Madam just look at this bunch of gold
ornaments attentively [to find out] if it [is] the same or not

Vrdhā—(Beholding) This [is] similar but not the same

Śakara—Ah ' Old procuress ' [Your] eyes have spoken
out [though your] tongue has denied [or, kept quiet about it]

Vrdhā—Get away, wretch

Sresthin and Kayastha—Tell unmistakably [or vigilant-
ly] whether it [is] the same or not

Vrdhā—Sir owing to the skill of the artisan it holds up
[or attracts] the sight But it [is] not the same

Judge—Good lady do you know [or recognise] these
ornaments ?

Vrdhā—Well I say not indeed not indeed [It is] not
known [by me] Or perchance, they might have been made by
[the same or, some skilled] artisan

Judge—Look [here] Sresthin

यस्त्वन्तराणि सदृशानि भवन्ति नूतं,
रूपस्य भूषणगुणस्य च कृत्रिमस्य ।
दृष्ट्वा क्रियामनुकरोति हि शिल्पिवर्गं ।
सादृश्यमेव कृतदस्ततया च दृष्टम् ॥ ३४ ॥

श्रेष्ठिकायस्थो—अञ्जचारुदत्तस्य केरकाइ एदाइ । [आर्यचारुदत्तं यान्येतानि ।]

- ३ चारुदत्त—न सलु न सलु ।
श्रेष्ठिकायस्थो—ता कस्स । [तदा कस्य ।]
चारुदत्त—इहात्रभवत्या दुहितु ।
- ६ श्रेष्ठिकायस्थो—इध एदाइ ताए विओअ गदाइ । [कथमेतानि नम्या विभोग गतानि ।]
चारुदत्त—एव गतानि । आ इदम् ।
- ९ श्रेष्ठिकायस्थो—अञ्जचारुदत्त एत्य सच्च वत्तव्वम् । पेसस पेसस सच्चेण सुहं कवु लदभइ सच्चालावे ण होइ पावम् ।
सच्चं त्ति इवेवि अक्खरा मा सच्चं अलिण्ण गूहँहि ॥ ३५ ॥
[आर्यचारुदत्त अत्र सत्य वक्तव्यम् । पर्य पर्य सत्येन सुखं सलु लभ्यते सत्यालापे न भवति पातकम् ।
सत्यमिति हे अप्यक्षरे मा सत्यमलीकेन गूह्य ॥]

There are undoubtedly similar other articles. For, the artisan class imitates the workmanship, on seeing the form and technique [or, beauty] of ornaments artificially made, and resemblance indeed is in evidence owing to dexterity [in handicraft] (34)

Sresthin and kāyastha—Do these belong to the noble Carudatta [himself] ?

Cārudatta—Not indeed, not at all

Sresthin and kāyastha—Then, to whom ?

Carudatta—To the daughter of this noble woman here.

Sresthin and Kayastha—How did these [happen to] get separated from her ?

Cārudatta—Thus got [separated] Ah This—

Sresthin and Kayastha—Noble Carudatta, tell the truth now [or, here] See, see—

By truth indeed is happiness secured, in telling the truth, there is no sin. Satya—[these are] only just two syllables, do not conceal truth by falsehood. (35)

चारुदत्तः—आमरणान्याभरणानीति न जाने । किंस्मद्भूतादानीता-
नीति जाने ।

जकारः—उज्ज्वलं पेशिश पद्मं मातेशि । क्वद्वकावद्विभाए शेषदे
पिशुहेशि । [उज्ज्वलं पेशिश्च प्रथमं मातेशि । क्वद्वकावद्विभक्त्या तावत् निगूहति ।]

अधिकरगिकः—आर्यचारुदत्त सत्यमभिर्वापनाय ।

इदानीं सुकुमारोऽस्मिन्नि शक्तं कर्कशाः कराः ।

तव मोत्र पतिष्यन्ति सहास्राक मनोरथैः ॥ ३६ ॥

चारुदत्तः—अपारणां कुले जाते मयि पापं न विद्यते ।

शक्ति संभाव्यते पापमपापेन च किं मया ॥ ३७ ॥

(स्वप्नम्) न च मे वसन्ततेनाविहितस्य जीवितेन कृत्यम् । (प्रकाशम्) भोः
किं बहुना । मया किल नृशंसेन लोकद्वयमज्ञाता ।

स्त्रीरन्नं च विदेषेण शेषमेयोऽभिधास्यति ॥ ३८ ॥

जकारः—वासादिश । अने तुमं वि भण मए वासादिदेति । [चाप-
दिना । अरे न्वमपि मय मया व्यापान्तिनि ।]

Carudatta—[About these] ornaments, ornaments,—well,
I know not. But I know [this much] that they have been
brought from our house

Sakara—Having made [her] enter the garden, you first kill
[her] and now conceal [that fact] by [your] first-class fraud.

Judge—Noble Carudatta, please tell the truth.

Now, on this your delicate body would undoubtedly fall
heavy lashes [of the whip], along with our wishes [to see
you acquitted] (36)

Carudatta—[In [the case of] me, born in the family of the
sinless, there can be no sin, if [on the other hand] sin is
[regarded as] possible [in my case], what [is the use] of
my being sinless? (37)

(To himself) And there [is] no purpose [left] in life for me
separated from Vasantsena [who is dead] (Aloud) O [Officers],
why [say] more? [or, in short]—

By me indeed, [who am] pitiless, not knowing [or, caring
for] the two worlds, again, a jewel of a woman, especially
—the rest, this [Sakara] would speak out (38)

Sakara—Was killed Oh, you ussasy—'By me was [she]
killed'

३ चारुदत्त — स्वयंशक्तम् ।

शकार.—शुगव शुगेव मड्डालका ष्ठेण मालिदा । ष्ठेण जेव संक्षर
 ङ्गणे । एदइश वलिच्चालुदत्तइम शालीले दण्डे धानीअडु । [शृणुत शृणुत
 ६ मज्जरका एतेन मारिता । एतेनेन सजयडिडिअ । एतम्य वरिच्चालुदत्तम्य शालीरो दण्डो
 मय्येनाम् ।]

अधिकरणिक — शोधनक यथाह राष्ट्रिय । भो राजपुरुषा गृह्यतामय
 १ चारुदत्तः । (राजपुरुषा गृह्यन्ति)

वृद्धा—पसीदन्तु पसीदन्तु अहमिस्मा । (जो तगणि चोवहिं... अहहिं ति
 (१-२२-१) इत्यादि पूर्वक पठति) ता जदि वावादिदा मम दारिआ वावादिदा ।

१३ जीवडु मे दीहाऊ । अण्णं च । अरिथपच्चरिथणं ववहारो । अहे अरियणी । ता मुच्चद
 एदम । [प्रसीदन्तु प्रसीदन्तु अहमिस्मा । .. तगदि व्यापानिता मम दारिआ व्यापानिता ।
 जीवनु मे दीयायु । अन्यच्च । अरिथययिंनोन्वहाः । अहमरिथिनी । तन्मुच्चतेतम् ।]

१५ शकार.—अवेहि गन्मदासि मच्छ । किं तव एदिणा । [अवेहि गर्भदासि
 मच्छ । किं तवेतेन ।]

अधिकरणिक — आर्ये गम्यताम् । हे राजपुरुषाः निष्क्रामयतेनाम् । -

१८ वृद्धा—हा जाद हा पुत्तअ । [हा जान हा पुत्तअ ।] (इति हर्ता निष्क्रान्ता)

Cārudatta — You yourself have said [it]

Śakāra — Listen, listen, Lords—[She] was killed by him.

[All] doubt is [now] removed by this one himself ! Let capital
 punishment be decided upon for [or awarded to] this penniless
 Cārudatta

Judge — Sodhanaka, as the king's brother in law says. O
 guards take this Cārudatta in custody

[The guards take him in custody

Vṛddhā — Mercy, mercy [lit be pleased], noble gentlemen.

(Repeats ' He by whom carried off by the thieves ' etc IX.22 & said
 before) So, if my daughter has been killed, [well] she has
 been killed [there the matter ends] Let this my long lived
 one live ! And further, a legal suit [lies that is, is a matter]
 between the plaintiff and the defendant I [am] the plaintiff.
 So, release him

Sakara — Get away, [you] slave by birth, go What [have]
 you [got to do] with him ?

Judge — Madam, [you may] go O guards, show her out

Vṛddhā — Alas ! Dear one ! Alas ! Dear son [Etc ...]

शाकारः—(स्वगतम्) कइ मय एदइश अत्तणो शलिसाम् । सपद
गच्छामि । [इति मयेतस्यात्मनः संदृशम् । सापत्त गच्छामि ।] (इति निष्क्रान्तः)
अधिकरणिकः—आर्पणरुद्ध निर्णये च य प्रमाणम् । शेषे तु राजा । २९
तथापि शासनक विनाप्यता राजा पालकः —

अयं हि पालकीं विप्रो न वध्यां मनुजवतीत् ।

राष्ट्रादस्मात्सु निर्वास्यो विभवैरक्षते सह ॥ ३९ ॥

शोधनकः—ज अज्जो आणवेदि । (इति निष्क्रम्य पुनः परिवृत्तः । पालम्)

अज्जा गइमि तदि । राजा पालको भण्णादि—जेण अत्थक्कउत्तसस कारणादो
वसन्तसेणा वावादिदा त त्थ उज्ज अहहरणाइ मणे सन्धिअ विण्डिम तादिअ
दविसणमसाण णइअ सुळे मज्जेव सि । जो को वि अयरो एविस अकज्ज अणु
चिट्ठदि सो एदिणा सणिसासदण्णेण सासीअदि । [यदाय आत्तापयति । आर्ष
मतोऽस्ति तत्र । राजा पालको भणति—येनार्थकल्पमतेष कारणद्वयतत्वेना व्यापा
यिता त तान्येवाभरणानि नले बद्धा विण्डिम ताद्वयिवा दक्षिणदमदान नीत्या सुळे
भट्ट इति । य कोऽप्यपर ईदृशमकार्यमनुतिष्ठति स एतेन सनिकारदण्डेन शास्यते ।]

चारुदत्तः—अहो अविमृश्यकारी राजा पालकः । अथवा

Sakara —(To himself) I have done to him [something]
worthy of myself I shall go now. [Exit

Judge —Noble Carudatta we [are] the authority [only] as
regards the judgment as regards the rest however the King
Still Sudhanaka let it be submitted to King Palaka—

This one [is] indeed a criminal [or sinner] ' A Brahman
should not be killed —so Manu lays down He should,
therefore be banished from this country with [all his]
possessions intact (39)

Sudhanaka —As Your Lordship commands. (Goes out
and entering again with tears) Gentleman I had gone there King
Palaka directs [or says]— He by whom Vasandisena was
murdered for the sake of money—a mere bagstelle—tying the
self same ornaments round his neck [pro claiming the fact by]
sounding the drum [and] taking him to the southern cemetery,
break him on the stake Whosoever else commits such a base
deed would be chastised with this [same] punishment with
disgrace'

Carudatta —Oh [how] King Palaka is acting thought-
lessly Or rather

ईदृशे व्यवहाराम्नी मन्त्रिभिः परिपातिताः ।

स्थाने खलु महीपाला गच्छन्ति कृष्णां दशाम् ॥ ४० ॥

८ अपि च ईदृशे श्वेतकार्कायै राज्ञः शासनदूपकैः ।

अपापानां सहस्राणि हन्यन्ते च हतानि च ॥ ४१ ॥

ससे मैत्रेय गच्छ । मद्द्वनादम्बामपधिममभिवाद्यस्व । पुत्रं च मे रोहसेनं परिपालयस्व ।

३ विदूषकः—मूले छिण्णे कुदो पादवस्त पालनम् । [मूले छिन्ने कुतः पादवस्त पालनम् ।]

चारुदत्त—मा मैत्रम् ।

वृणां लोकान्तरस्थानां देहप्रतिकृतिः सुत ।

मायि यो वै तव स्नेहो रोहसेने स युज्यताम् ॥ ४२ ॥

विदूषकः—भो वअस्स अहं ते पिअवअस्सो भविअ तुए विरहिदाइं पाणाइ धारोमि । [भो वयस्य अह ते पियवयस्यो भूत्वा त्वया विरहिता प्राणान्धारयामि ।]

३ चारुदत्तः—रोहसेनमपि तावद्दर्शय ।

विदूषकः—एवम् । जुञ्जदि । [एवम् । युज्यते ।]

Rightly indeed do kings attain to a wretched condition, when thrown about by [their] counsellors into such a fire of legal transactions ! (40)

And further,

By such cousins of white crows [deceitful or untruthful persons] disgracing the king's administration [or, orders] are, and have been killed thousands of sinless persons. (41)

Friend, Maitreya, go In my name [or, behalf], salute for the last time [my] mother And look after my son Rohasena.

Vidusaka —When the root is cut off, how [can there be] the looking after of the tree ?

Cārudatta —No, not so

The son [is] the embodied image of men staying in the other world [that is, dead] Whatever affection indeed you felt towards me, that [same] should be bestowed on Rohasena (42)

Vidūsaka —O friend, having been your dear friend, shall I [be able to] hold my life bereft of you ?

Cārudatta —Anyway, show up Rohasena to me

Vidūsaka —Right ! [That] is proper

वाहयन् विभृज्य (नन्वन्ताः सर्वं पुनपुनः) ।

शोधनकाः—इदो आशच्छुद्धु अज्जो । [इत आशच्छुद्धवर्ष ।]

चारुदत्तः—(सङ्गणम् मैत्रेय भोः किमिदमथ (१।२१) इत्यादि पत्रे १९
आसते) विपसलिलतुलाग्निमार्थिते मे विचारे

अकचामिह शरीरे वीक्ष्य दातव्यमथ ।

अथ रिपुवचनाद्वा ब्राह्मणे मां निहंसि

पतामि नरकमध्ये पुत्रपौत्रैः समेत ॥ ४३ ॥

नयमागतोऽस्मि ।

(इति निरन्ताः सर्वे)

इति वयवहारो नाम नवमोऽङ्कः ।

Judge — Good man, Sodhanaka, let this chap be driven out.

[Sodhanaka does accord ngly

Judge — Who, who [is] there? — Oh! Let the [necessary] order be given to the Candals.

[Leaving Charudatta, exeunt all except

Sodhanaka.] — Let the noble one come this way.

Charudatta — (Pathetically, repeats IX, 29 'O Madreya, what [is] this to-day's 'do; in the sky)

After the decision solicited [or, tested] by [resorting to the ordeals of] poison, water, balance and fire had been taken after [due] consideration, then to-day [even] a saw could have been made to operate here on [my] body. But you are murdering me, a Brahmana, on the testimony of [my] enemy; [so] you would fall, together with sons and grand-sons in the midst of hell (43)

Here, am I coming

[Exeunt Omnes

Here ends the Ninth Act called 'Vyvahāra' [The Trial].

विरसमिह रटन्तो रक्तमन्धानुलिप्तं
वलिमिव परिभोक्तुं वायसास्तर्कयन्ति ॥ ३ ॥

चाण्डाली—ओशरथ अञ्जा ओशरथ ।

किं पेक्वथ छिन्नन्तं सप्पुलिशं कालपलशुपालाहिं ।
शुभ्रणशउणाधिवाशं शञ्जणपुलिशदुमं पदम् ॥ ४ ॥

आञ्छ ले चालुदत्ता आजच्छ । [अस्तरतार्या अपसरत ।
किं परमथ छियमान सत्पुरुष कालारद्युधाराभि ।

आमच्छ रे चारुदत्त आञ्छ ।]
चारुदत्त.—पुरुषभाग्यानामचिन्त्याः खलु व्यापाराः यद्दहमीदृशीं दशा-

मनुयासः ।

सर्वगात्रेषु विन्द्यस्तै रक्तचन्दनहस्तैः ।
पिष्टचूर्णावकीर्णैश्च पुरुषोऽहं पशुकृतः ॥ ५ ॥

(अयतो निरूप्य) अहो तारतम्यं नराणाम् । (सररुग्म्)

with the limbs rendered rough with dust and covered all-
round with flowers from the cemetery, [and] besmeared with
red sandal-paste, as though it were an oblation. (3)

Cāṇḍālaḥ:—Get out of the way, gentlemen, get out of the way.
Why do you [want to] see this good man being cut down
by the strokes of the sharp edge of the deadly axe—this tree in
the form of [God's] good man, the abode of birds in the form
of good people. (4)

Come on, O Carudatta, come on.

Cārudatta:—Unthinkable indeed [are] the vicissitudes
[or, workings] of the fortunes of men, that I have attained
to this state !

With the palm-prints in red-sandal-paste shown over all
the limbs, and scattered over with rice-flour, I, a human being,
have been turned into a beast [the sacrificial victim] ! (5)

(Looking before him) Oh, the discretion [or, discrimination]
of men ! (Poetically)

अमी हि वृष्टा मंदुपेतमेतन्मर्त्यं धिगस्त्विभ्युपजातश्राप्या ।
अशक्नुवन्त परिरक्षितुं मां स्वर्गं लभस्वेति वदन्ति पौरा ॥ ६ ॥

चाण्डालौ—ओशतथ अज्जा ओशलथ । किं पेस्सथ ।

इन्द्रे प्पवाहिअन्ते गोप्पशवे संकमं च तालाणम् ।

शुपुलिशापाणविपत्ती चत्तालि इमे ण वट्टत्वा ॥ ७ ॥

[अपसरत्तार्या अपसरत । किं पइयथ ।

इन्द्र प्रवाह्यमाणो गोप्रसव सक्रमश्च ताराणाम् ।

मुपुरुपमाणविपत्तिश्चत्वार इमे न इन्द्रव्या ॥]

एक—हण्डे आहीन्ता पेस्सथ पेस्सथ ।

णअलापधाणभूदे वज्जीअन्ते कदन्तअण्णाए ।

किं लुअदि अन्तलिक्खे आहु अणग्गे पडदि वज्जे ॥ ८ ॥

[अरे आहीन्ता पइय पइय

नगरीप्रधानभूते वध्यमाने वृत्तान्ताशया ।

किं रोदित्यन्तरिक्षमथर्वानग्गे पतति वज्रम् ॥]

द्वितीय—अले गोहा

ण अ लुअदि अन्तलिक्खे णेअ अणग्गे पडदि वज्जे ।

माहिलागमूहमेहे निवडदि णअणम्बु धाराहिं ॥ ९ ॥

Seeing this [calamity] befalling me, these citizens, with tears gathered [in their eyes], saying 'Fie upon this mortal [world]' not being able to save me here are the citizens uttering 'May you secure heaven' (6)

Cāndālas—Get out of the way, gentlemen, get out of the way What are you seeing?

The flag in honour of Indra being carried away, the delivery of a cow, the displacement of stars, [and] the death of a good man—these four ought not to be seen! (7)

First—O Āhinta see, see—

When one who had been the foremost [man] in the city is being taken to death by the order of fate, is the sky weeping or is the thunder bolt falling [even] in the absence of the clouds? (8)

Second—O man [Goha]!

Neither is the sky weeping, nor indeed is the thunder-bolt falling in the absence of the clouds, tears are falling down in showers from the cloud in form of the congregation of ladies! (9)

अवि अ

वशमोऽङ्कः

वज्रमि णीअनाणे जणइसा शव्यइसा लोइमाणइसा ।
णअणशालिलोई दित्ते लच्छादो ण उणणमइ लेणू ॥ १० ॥

[अरे गोह

न च रोदित्यन्तस्मि नैवानभ्रे पति वज्रम् ।
महिलासङ्ग्रहेषाभिपतति नयनान्बु धारामिः ॥

अपि च

वधे नीयमाने जनस्य सर्वस्य रुदतः ।
नयनसलिले सितो त्य्यतो नोचमनि रेणुः ॥]

चारुदत्तः—(निरुप्य सकरणम्)

पताः पुनर्हर्म्यगताः स्त्रियो मां वातायनाप्येन विनिमृतास्या ।
हा चारुदत्तेत्यभिभाषणा वाप्यं प्रणालीभिरिवोत्सृजन्ति ॥ १६ ॥

चण्डालौ—आअच्छ हे चारुदत्ता आअच्छ । इमं घोषणदुग्गम् ।
आहणेध डिण्डिमम् । घोषेध घोषणम् । [आअच्छ रे चारुदत्त आअच्छ । इदं
घोषणस्थानम् । आहत डिण्डिमम् । घोषयत घोषणम् ।]

उभौ—शुणाध अज्जा शुणाध । एषो शत्यवाहविणअदत्तइसा णधिके
शाअत्तदत्तइसा पुत्तके अज्जचारुदत्ते णाम । एदिणा किठ अक्कज्जकालिणा
गणिआ वशन्तशेणा अत्यक्कवत्तइसा कालगादो शुणं पुप्फकलण्डअजिण्णु-
ज्जाणं पवेशिअ वाहुपाशवड्ढकालेण मालिद्वे ति एषो शलोत्ते गहिदे सभं अ
पडिबण्णे । तदो लण्णा पालण्ण अम्हे आण्णत्ता एद मालेडुम् । जदि अबले

And further,

While the person condemned [to be hanged] is being led,
the dust does not rise up from the road, sprinkled over with
tears of all people who are crying' (10)

Cārudatta :—(*Scrutinising, pathetically*)

Here these women again, stationed in [th-ir] mansions,
with [their] faces protruding through the half [—opened]
windows, saying with reference to me 'Alas! Carudatta,' are
letting forth tears as though by conduits! (11)

Cāndālas :—Come along, O Carudatta, come along Here [is]
the proclamation-spot. Beat the drum, proclaim the proclamation.

Both :—Listen, gentlemen, listen. Here [is] the grandson
of the merchant Vinsyadatta, the son of Sāgaradatta, by name
Cārudatta. By him indeed, the doer of a base deed, was killed
the courtesan Vasantasena for the sake of money—a mere
bagstelle, by force with the nose of [his] arms, after having

- १ ईदिसा उममलोअविलुद्ध अकज्जं कलेदित पि लाभा पाटए एव ज्जेव शाशदि ।
[शृणुतायां शृणुत । एव सार्धंवाहनिनयत्तम्य नत्ता सागरत्तस्य पुत्रं जायं
चात्ततो नाम । एतेन किलाकार्यकारिणा गणिका वसन्तसेनार्थकन्यवर्तस्य कारण
- १२ च्छून्य पुष्पकरण्डकजीर्णोदान मवेदय बाहुपाशकलात्कारेण मातितेति एव सलोचो
गृहीत स्वयं च प्रतिपन्न । ततो राजा पालकेन वयमाज्ञता एतं मारयितुम् । यस्मिन्
ईदृशमुभयलोकाविरुद्धमकार्यं कर्षति तमपि राजा पालक एवमेव शस्ति ।]

१५ चारुदत्त—(सनिर्वेद स्वगतम्)

मखशतपरिपूतं गोत्रमुद्गास्रितं मे

सदसि निविडचेत्यग्रहयोगे पुरस्तात् ।

मम मरणदृग्गायां वर्तमानस्य पाप-

स्तदसदृशमनुर्व्यर्घुष्यते घोषणायाम् ॥ १२ ॥

(उद्दीन्य कर्णां पिथाय) हा प्रिये वसन्तसेने

दाशिविमलमयूखशुभ्रदन्ति सुरचिरयिद्रुमसनिमाधरीष्टि ।

तत्र वदनममामृत निर्पाय कयमप्रतो हायदोविष पित्रामि ॥ १३ ॥

made her enter the secluded Puspakarandaka old garden and [he was captured with the stolen property and has himself confessed [his guilt] Thereupon, we have been ordered by King Palaka to kill him If any one else does such like base deed condemned in both the worlds, him too would King Palaka chastise exactly in the same way

Cārudatta—(*Despondently to himself*)

My family name, [which was] sanctified all round by [the performance of] hundreds of sacrifices and formerly glorified in sacrificial assemblies, with the loud continuous recitation of Vedic hymns at the sacrificial fires [or in sacrificial Pandals crowded with Brāhmanas etc]—[that] is being proclaimed in the proclamation by sinful and unworthy persons, when I am standing at death's door ' (12)

(*Terrified covering up his ears*) Alas ! Beloved Vasantasenā !

[O] you possessed of teeth white like the pure rays of the moon, [O] you possessed of a lower lip resembling a very lovely coral having drunk the nectar existing in your mouth, how can I [rendered] helpless, drink [now] the poison of infamy ! (13)

उभो—ओशलथ अज्जा ओशलथ ।
 एते गुणलक्षणणिही राज्ञणइववाण उत्तलणशेदु ।
 अणुवण्ण मण्डणअ अवणीअदि अज्ज णअलीदे ॥ १४ ॥
 अण्ण च शचे ववु होइ लोए लोए शुहशठिदाण तत्तिल ।
 विणिवीडिदाण णलाण विअकाली दुइहो होदि ॥ १५ ॥

[अपसरतार्या अपसरत ।

एण गुणाल्लनिधि सज्जनवु खानामुत्तरमेसेत ।

असुवर्ण मण्डनकमपनीयतेऽय नारीत ॥

अयच्च सब रलु भवति लोके लोक सुखसस्थिताना चिन्नासुख ।

विनिपतिताना नराणा मियकारी दुर्लभो भवति ॥]

चारुदत्त —(सर्वतोऽज्लोक्य)

अर्मा हि वखान्तनिरुद्धवज्जा प्रयान्ति मे दूरतर वयस्या ।

परोऽपि बन्धु समसस्थितस्य मित्र न कश्चिद्विपमस्थितस्य ॥ १६ ॥

चाण्डाल—ओशलण किदम् । विविच लअमगम् । ता आपेध एइ
 दिण्णवज्जचिण्हम् । [अपसारेण इतम् । विविचो राजमार्ग । तशनयतैत दत्तवध्य

Both—Get out of the way gentlemen get out of the way
 Here is being taken away to-day from the city, the ocean

[or the store of gems] of virtues the bridge for good people
 to cross over [their] miseries [and] the ornament not [the
 usual] one made of gold !

And further,

All people indeed in the world are full of anxious thoughts
 about those happily [or, comfortably] established [in life]
 one acting agreeably towards people who are fallen [on evil
 times and on evil tongues fallen] is very difficult to
 find !

Carudatta —(Beholding all round)

Here are indeed my friends running further away [from
 me] with [their] faces screened by the ends of [their]
 garments even an outsider [or stranger acts like] a relative
 towards one well circumstanced [there is] no one [who can
 be] a friend of one in bad circumstances !

Candales—The driving out [programme] has been gone
 through the king's highway is [now] clear [of obstacles]
 So, bring him with the paraphernalia of one condemned to death,
 put on.

३ चिह्नम् । } (चारुदत्तो निःश्वस्य मैत्रेय भोः किमिदमत्र (११२९) इत्यादि पठति)
 (नेपथ्ये) हा ताद हा पिअवअस्स । [हा तात हा थियवयस्य ।]

चारुदत्तः—(आकर्ष्य सकृणम्) भोः स्वजातिमहत्तर इच्छाम्यहं भवतः
 ६ सकाशात्प्रतिग्रहं कर्तुम् ।

चाण्डालौ—किं अम्हाणं हत्थादो पडिग्गहं कलेशि । [किमस्माकं
 हस्तात्प्रतिग्रहं करोषि ।]

१ चारुदत्तः—शान्तं पापम् । नापरीक्ष्यकारी बुराचारः पालक इव
 चाण्डालः । तत्परलोकार्थं पुत्रमुखं द्रष्टुमभ्यर्थये ।

चाण्डालौ—एवं कलीअडु । [एव कियताम् ।]

१२ (नेपथ्ये) हा ताद हा आवुक । [हा तात हा पितः ।]

(चारुदत्तः श्रुत्वा सकृणम् भोः स्वजातिमहत्तर (१०-१६-५) इत्यादि पठति)

चाण्डालौ—अले पउला सणं अन्तलं देध । एसे अज्जचालुदत्ते पुत्त-
 १५ मुहं पेक्खडु । (नेपथ्याभिमुखम्) अज्ज इदो इदो । आअच्छ ले दालआ
 आअच्छ । [हे पौराः क्षणमन्तरं दत्त । एष आर्यचारुदत्तः पुत्रमुखं पश्यतु । ... आर्य
 इत इतः । आअच्छ रे दारक आअच्छ ।]

१८ (ततः प्रविशति दारकनादाय विदूषकः)

[*Cārūḍatta sighing repeats IX-25, ' O Mastraya, what [is] this
 to-day' etc*

(*Behind the curtain*) Alas ! Father ! Alas ! Dear friend !

Cārūḍatta —(*Listening, pathetically*) O Chieftain of your
 caste, I wish for a gift [or, favour] from you

Cāṇḍālas :—What, would you be accepting a favour [or,
 gift] from *our* hands ?

Cārūḍatta —God forbid ! [All the same] a Cāṇḍāla [is]
 not, like Pālaka, ill-behaved and one acting thoughtlessly. So,
 I beg of you [to allow me] to see the face of [my] son [for the
 last time], for the sake of [securing] heaven.

Cāṇḍālas :—Let this be done.

(*Behind the curtain*) Alas, father ! Alas, papa !

[*Cārūḍatta, hearing, pathetically repeats, ' O chieftain of your caste' etc.*

Cāṇḍālas :—O citizens, make way for a moment Let this
 noble *Cārūḍatta* see [his] son's face. (*Facing the curtain*) Sir,
 hither, hitherward. Come, you boy, come.

(*Then enter Vidūṣaka taking the boy with him*)

विदूषकः—तुवरडु तुयडु भद्रमुहो । पिदा दे मारिडु षीअदि । [त्वरतां
त्वरतां भद्रमुलः । पिता ते मारयितु नीयते ।]

दारकः—हा ताद हा आवुक । [हा तात हा पितः ।]

विदूषकः—हा पिअवअस्स कहिं मए तुमं पेक्खिदब्बो । [हा पियवयस्य
कुत्र मया त्वं द्रश्यः ।]

चाणदत्तः—(पुत्रं मित्रं च वीक्ष्य) हा पुत्र हा मैत्रेय । (सकरणम्) २५

भोः कष्टम् । चिरं खलु भविष्यामि परलोके पिपासितः ।
अत्यल्पमिदमस्माकं निवापोदकमोजनम् ॥ १७ ॥

किं पुत्राय प्रयच्छामि । (आत्मानमवलोक्य । यज्ञोपवीतं वृद्धा) आं इदं तावदस्ति
मम च । अमौक्तिकमसौवर्णं ब्राह्मणानां विभूषणम् ।

देवतानां पितॄणां च भागो येन प्रदीयते ॥ १८ ॥
(इति यज्ञोपवीतं ददाति)

चाण्डालः—आञ्छ ले चालुदत्ता आञ्छ । [आञ्छ रे चारुदत्त आञ्छ ।]
द्वितीयः—अले अञ्जचालुदत्तं णिलुववदेण णामेण आलपेसि । अले पेवत्त ३-

Vidūṣaka :—Make haste, make haste, [O] suspicious-faced
one. Your father is being led for being killed.

Dāraka :—Alas, father ! Alas, papa !

Vidūṣaka :—Alas, dear friend ! Where are you to be seen
by me ?

Cārudatta :—(Seeing his son and friend) Alas, son ! Alas
Maitreya ! (Pathetically) Oh, the pity of it !

I shall indeed [have to] be thirsty for a long time in the
other world ! Extremely small [would be] for us, this liba-
tion water and food [offered by the son at the Śrāddha, with
his tiny hands] ! (17)

What shall I offer to [my] son [as my legacy] ? (Looking
over his own person, seeing the sacred thread) Oh, yes : This
indeed does belong to me—

The ornament of Brāhmanas, [though] not made of pearls
or made of gold, by [the use of] which is offered the share
[in the oblations] to deities and the Manes ! (18)
[Gives his sacred thread]

Cāṇḍāla — Come along, you Cārudatta, come.

Second — O [you], you are addressing Cārudatta without
[any] title ! O [you], see—

अधुवप अघशाणे तहेअ लत्तिदियं अहदमगा ।

उदामे द्य किशोली षिअदी वसु षडिच्छिडु जादि ॥ १९ ॥

अण्णं च । शुक्खा चवदेशां दो किं विण्णमिअमत्थए ण काअन्वम् ।

लाहुगटिदे वि चन्दे ण चन्दणीए जणपदइदा ॥ २० ॥

[अरे आर्यचारुदत्त निरूपदेन नाम्नाल्पसि । अरे पश्य

अभ्युदयेऽवसाने तथैव रात्रिर्विमहतमार्गा ।

उदामेव किशोरी नियति खलु प्रत्येपितु याति ॥

अन्यच्च । शुक्ला व्यपदेशा अस्य किं विनमितमस्तक न वर्तव्यम् ।

राहुगृहीतोऽपि चन्द्रो न बन्दीयो जनपदस्य ॥]

१ दारक - अर रे चाण्डाला कहिं मे आवुक्क णेध । [अरे रे चाण्डाली कुत्र मम पितर नयथ ।]

चारुदत्त - वत्स -

अंसेजु विभ्रत्करवीरमालां स्कन्धेन शूल हृदयेन शोकम् ।

आघातमद्राहमनुप्रयामि शामित्रमालद्युमिवाध्वरेऽज ॥ २१ ॥

चाण्डाल - दारुआ

In prosperity [and] in adversity [lit at the rise and at the set] exactly in the same manner, with [its] course unimpeded day and night, does destiny, like a young mare unrestrained [by the reins], pass on, overriding indeed [a person] ! (19) -

And further

[Though all] titles [are] useless [now] for him, should not the head be bent down [in his honour] ? Is not the moon, though swallowed up [or, clasped] by Rāhu, not adorable by the [inhabitants of the] land ? (20)

Dāraka — O you Cāndālas ! Where are you taking my papa ?

Cārudatta — Dear boy !

Bearing the garland of Karavira [flowers] across the shoulders, the stake on the shoulders, and affliction in the heart, I move on to-day to the place of execution, like the goat at a sacrifice to the slaughterer for being killed ! (21)

Cāndāla — Boy,

ण हु अम्हे चाण्डाला चाण्डालकुलम्भि जादपुव्या वि ।
जे अहिभवन्ति शाहु ते पावा ते अ चाण्डाला ॥ २२ ॥

[दारक न खलु वय चाण्डालाश्चाण्डालकुले जातपूर्णा अपि ।

वेऽभिभवन्ति साधु ते पापास्ते च चाण्डाला ॥]

दारक — ता कीस मारेष आवुक्कम् । [तत्किमर्थं मारयथ पितरम् ।]

चाण्डालः— दीहाओ अत्तं लाअणिओओ वसु अवलज्झदि ण वसु
अम्हे । [दीर्घायु अत्र राजनियोगं खल्वपराध्यति न खलु आकाम् ।]

दारक — वावाद्देध मम् । मुञ्चध आवुक्कम् । [व्यापादयतम् माम् । मुञ्चत पितरम् ।]

चाण्डाल — दीहाओ एव भणन्ते चिल मे जीव । [दीर्घायु एव
भणञ्चिर मे जीव ।]

चारुदत्त — (सास्र पुत्र कण्ठे गृहीत्वा)

इदं तस्मैहसर्पस्य सममाह्वयदरिद्रयो ।

अचन्द्रेनमनौदारि हृदयस्यानुलेपनम् ॥ २३ ॥

(असेन विप्रत् — (१०।२१) इत्यादि पुन पठति । अवलोक्य स्वगतम्
अमी हि वस्त्रान्तरुद्धवक्त्रा (१०।१६) इत्यादि पुन पठति)

Not indeed [are] we [really] Candālas, though we have
been already born in a Candāla family the e who ill-treat
a good man they [are] the sinful [people] and they [are
the real] Candālas (22)

Dāraka — Then, for what purpose are you killing [my] papa?

Candāla — Long lived one here the king's order indeed is
not fault [or, offends] not indeed we

Dāraka — Kill me, let go [my] papa.

Candāla — Long lived one, live long for me, [you who
are] talking thus

Cārudatta — (Claspng his weeping son by the neck)

This [that is a son is] that well known (tat) all in all of
affection the same for [both] the prosperous and the penniless,
the [soothing] ointment for the heart [though] not constitu-
ted of sandal or of Uśira [pas'e] (23)

[Repeats again Bearing across the shoulders etc X-21, behold-
ing, to himself, repeats again ' There again with their faces covered
up with the ends of their garments' etc X 16

३ विदूषक—भो भद्रमुहा मुञ्चथ पिबवजस्त चारुदत्तम् । मं वावादिथ ।
[भो भद्रमुखौ मुञ्चनं पियवयस्य चारुदत्तम् । मा व्यापादयतम् ।]

चारुदत्त—शान्त पापम् । (वृष्ट्वा स्वगतम्) अद्यावगच्छामि । (सम-
६ सस्थित— (१०।१६) इत्यादि पठति) (प्रकाशम्) एताः पुनर्हर्म्यगताः
१ स्त्रियो माम् (१०।११) इत्यादि पुनः पठति)

चाण्डाल —ओशलथ अज्जा ओशलथ ।

किं पेक्खथ शप्पुलिशं अज्जावशेण प्पणट्टजीवाशम् ।

कूवे खण्डितपाशं कञ्चनकलशं विधुद्धवन्तम् ॥ २४ ॥

[अपसरतार्या. अपसरत ।

किं पदयत सत्पुत्तमयसोवसेन प्रनट्टजीवाशम् ।

कूवे खण्डितपाशं काञ्चनकलशमिव मज्जन्तम् ॥]

(चारुदत्त. सकरुणम् शशिविमलमयूख— (१०।१३) इत्यादि पठति)

अपर.—अले पुणोवि घोशेहि । [अरे पुनरपि घोषय ।]

(चाण्डालस्तथा करोति)

६ चारुदत्त —प्राप्तोऽहं व्यसनकृशां दशामनार्या

यत्रेदं फलमपि जीयितावसानम् ।

Vidusaka — O gentle sirs [lit auspicious faced ones] let
go [my] dear friend Carudatta Kill me

Carudatta —God forbid ! (Seeing, to himself) To-day I
have comprehended (Repeats ' Well circumstanced ' etc. X. 16)
(Aloud) [Repeats again ' These ladies again stationed at the man-
sions me ' etc X-11

Cāndāla—Get out of the way, gentlemen, get out of the way

Why are you [keen on] looking at a good man who has
lost [all] hope of life gone under the control of infamy, like
a golden jar sinking in a well, with the rope [holding it]
cut off ? (24)

[Carudatta pathetically repeats ' pure rays of the moon ' (X. 13) etc

The Other —Aye, proclaim once again.

[Cāndāla does accordingly

Carudatta —

I have [already] attained to an ignoble state wretched
(*krśā*) owing to disaster, where the fruit [or, result] too [12]

एषा च व्यथयति घोषणा मनो मे
श्रोतव्यं यदिदमसौ मया हतेति ॥ २५ ॥

(ततः प्रविशति प्रासादस्थो बद्धः स्थावरकः)

स्थावरकः—(घोषणामाकर्ष्य सवेकृन्वम्) कथं अपात्रे चालुदत्ते वावा-

दीअदि । हग्गे णिअलेण शामिणा बन्धिदे । भोदु । आकन्दामि । शुणाथ ३
अज्जा शुणाथ । अत्थि दाणिं मए पात्रेण पत्रहणपट्टिवत्तेण पुष्पकरण्डअजिण्णु-
ज्जाणं वशन्तशेणा णीदा । तदो मम शामिणा मं ण कामेशित्ति कहुअ बाहु-
पाशबलकालेण मालिदा ण उण एदिणा अज्जेण । कथम् । विदूतदाए ण को ६
वि शुणादि । ता किं कलेमि । अत्ताणअं पाडोमि । (विचिन्त्य) जइ एवं
कलेमि तदा अज्जचालुदत्ते ण वावादीअदि । भोदु । इमादो पाशादबालग्ग-
पुदोलिकादो एदिणा जिण्णगवत्तेण अत्ताणअं णिक्खिअमि । बलं हग्गे उव- ९
लदे ण उण एशो कुलपुत्तविहगाणं वासपाद्वे अज्जचालुदत्ते । एवं जइ
विवज्जामि लद्धे मए पल्लोए । (इत्यात्मानं पातयित्वा) हीं हीं । ण उवल-
दम्हि । भग्गे मे दण्हणिअले । ता चाण्डालघोशं शमण्णेशामि । (दृष्ट्वापसृत्य) १२
हंहो चाण्डाला अन्तलं अन्तलम् । [कथमपापभ्रारुदत्तो व्यापाद्यते । अहं निग-
हेन स्वामिना बद्धः । भवतु । आकन्दामि । शृणुतार्याः शृणुत । अस्तीदानीं मया
पापेन प्रवहणपरिवर्तेन पुष्पकरण्डकजीर्णोद्यानं वसन्तसेना नीता । ततो मम स्वामिना १५
मां न कामयस इति कृत्वा बाहुपाशाबलात्कारेण मारिता न पुनरेतेनार्येण । कथम् ।
विदूतया न कोऽपि शृणोति । तर्किं करोमि । आत्मानं पातयामि । ... यद्येवं करोमि
तदार्यचारुदत्तो न व्यापाद्यते । भवतु । अस्या प्रासादबालाग्रप्रतोलिकात् एतेन १८
जीर्णवाशेणात्मानं निक्षिपामि । वरमहमुपरत न पुनरेष कुलपुत्रविहगानां वासपादप

this end of life And [further] this proclamation pains my
mind in that I have to hear this, that she was killed by
me ! (25)

(Then is discovered Sthāvaraka bound down, stationed in the palace)

Sthāvaraka —(Listening to the proclamation, with distress)

How ? The innocent Cārudatta is being killed ? I have been
bound down with fetters by [my] Master. All right ! I shall
shout out Listen, gentlemen, listen—Now it happened that
by me, a sinful wretch, was carried Vassaltasenā, owing to an
interchange of cars, to the Puspakarandaka old garden. Then,
by my Master was she killed by force with the noose of [his]

आर्यचारुदत्त । एवं यदि निरये लब्धं मया परलोकं^१ आश्चर्यम् । नोपगतोऽस्मि ।
 २१ मशो मे दण्डनिगड । तच्चण्डालवोर्यं सनन्निष्यामि । इहो चाण्डालौ
 अन्तरमन्तरम् ।]

चाण्डालौ—अले के अन्तल मगोदि । [ओरे कोऽन्तर याचते ।]

(चेट गुणाध (२१-२५-४) इति पूर्वाक्त पठति)

चारुदत्त —अयं कोऽयमेवंविधे काले कालपाशास्थिते मयि ।

अनावृष्टिहते सस्ये द्रोणमेघ इव द्रित ॥ २६ ॥

भो श्रुत भवद्भि । न भीतो मरणाऽस्मि केवलं दूषित यदा ।

विशुद्धस्य हि मे मृत्यु पुत्रजन्मसमो भवेत् ॥ २७ ॥

arms, on the ground (*etc*) that she did not love him, and not by this noble one What? No one hears owing to the great distance! Then, what shall I do? Shall I throw myself down? (*Thinking*) If I do this then the noble Cārudatta would not be killed! All right! From this small terrace-end of the palace, I shall throw myself down, through this old window Better if I am dead [in doing this], but not this roosting tree for the birds in the form of nobly born men, the noble Cārudatta If I die thus, heaven is secured by me! (*Throwing himself down*) Ha Ha! I have not died! [On the contrary] my fetters used for [my] chastisement have been smashed! So I shall search for [the place of] the proclamation of the Candālas! (*Seeing approach ing*) Halloo, Candālas, [make] room, [make] room

Cāndālas —Aye who is asking for room?

[Ceta repeats 'Listen etc said before

Carudatta —Ah

Who is this one risen up at such a time when I am caught by the noose of Death like the Drona cloud, when the crop is hit by drought? (26)

Oh, did you hear?

I am not afraid of death only [my] fame has been tarnished. Death for me cleared [of guilt] would indeed be equal to [that is, as gratifying as] the birth of a son! (27)

अन्यच्च

तेनास्म्यकृतवैरेण क्षुब्धेणात्यल्पबुद्धिना ।

शरेणैव विपाक्तेन दूषितेनापि दूषितः ॥ २८ ॥

चाण्डालौ—थावलभ अवि शब्दं भणाशि । [स्थावरक अपि सत्यं भणसि ।]

चेष्टः—शब्दम् । हभो वि मा कश्श वि कथइइशशि ति पाशादबाल-
गपदोलिकाए दण्डणिअलेण वन्धिअ णिविसत्ते । [सत्यम् । अहमपि मा,
कस्यापि कथयिष्यसीति मासादबालौ प्रपतोलिकाया दण्डनिगडेन बद्धा निक्षिप्तः ।]

(शविश्य) शकारः—(सहर्षम्)

मंशेण तिक्खामिलकेण भत्ते शाकेन शूपेण शमच्छुकेण ।

भुत्तं मए अत्तणअइश गेहे शालिइशकूलेण गुलोदणेण ॥ २९ ॥

(कर्ण दत्ता) भिण्णकंशखङ्गणाए चाण्डालवाआए शलशंजोए । जधा अ एशे
उक्खालिदे वज्झाडिण्डिमशदे पडहाणं अ शुणीआदि तथा तक्केमि दलिइचालु-
दत्ताके वज्झहाणं णीआदि ति । ता पेक्खिइशम् । शत्तविणाशे णाम मम महन्ते,
हलक्कइश पलिदोशे होदि । शुदं अ मए जे वि किल शत्तुं वावादअन्तं पेक्खदि

And further,

By him, with whom I had formed no enmity, mean,
extremely weak-minded, [and] although contaminated him-
self, was I contaminated as though with an arrow besmeared
with poison ! (28)

Cāṇḍālas :—Sthāvaraka, are you telling the truth ?

Ceṭṭa :—The truth And I was also bound down with puni-
tive fetters and thrown on the small terrace-end of the palace
[by my Master] saying ' [Beware], do not speak [about this]
to any one ' .

(Entering) Sakāra :—(With joy)

I have taken [my] meal in my house, with meat [made]
pungent and sour, rice, vegetables, soup with fish, boiled
Sāli rice, and rice mixed with guda. (29)

(Listening) [It is] the voice of the Cāṇḍālas speaking,
producing a Khankhana sound like cracked bell-metal. And
inasmuch as this loudly resounding noise of the drums and
dindīma [drums beaten at the execution] of the condemned
[criminal], is being heard, I infer that the beggarly Carudatta is
being taken to the place of execution ! So, I shall [now] be
looking on. The death of an enemy indeed is to me [the cause

तश्च अण्णद्विश जम्मन्तले अविस्सलौगे ण होदि । मए वसु विशमण्डिगम्भप-
 ६ विट्ठेण विअ कीदण्ण किं पि अन्तल मग्गमाणेण उप्पाडिदे ताह दलिद्विचालु-
 दत्ताह विणाशे । शपदं अत्तणकेलिकाए पाशादवालग्गपदोलिकाए अहिलुहिअ
 अत्तणो पलकम पेयस्सामि । (तथा कृत्वा दृष्ट्वा च) ही ही एदाह दलिद्विचालु-
 ९ दत्ताह वज्झ णीअमाणह एवट्ठे जणशमदे ज वेलं अम्हालिसे पवले वलमणुइसे
 वज्झं णीअदि त वेल कीदिसे भवे । (निरीक्ष्य) कथम् । एसे शे णववलद्वेके
 विअ मण्डिदे दन्तिस्सण दिश णीअदि । अध किंणिमित्त ममकेलिकाए पाशाद-
 १२ चालमगपदोलिकाए शमीवे घोपणा णिवाडिदा णिवालिदा अ । (विलोक्य) कथम्
 थावलके चेडे वि णत्थि इध । मा णाम तेण इदो गदुअ मन्तभेदे कडे भविरशदि ।
 ता जाव णं अण्णेशामि ।

१५ [मासेन तित्ताम्भेन भक्क शानेन सुपेत्त समत्स्यकेन ।

भुक्क मयात्मनो गेहे शालीयुत्तरेण गुडोदनेन ॥

मिन्नकास्यवन्स्वहूणायाश्चाण्डालवाचाया स्वरासयोग । यथा चैप उद्गीतो वध्यद्विण्डि-
 १८ मशब्द पट्टहाना च भूयन्ते तथा तर्जयामि दरिद्रचारुदत्तको वध्यस्थान नीयत इति ।
 तत्प्रेक्षिष्ये । शत्रुविनाशो नाम मम महान्द्वयस्य परितोषो भवति । श्रुत च मया
 योऽपि किल शत्रु व्यापाद्यमान पश्यति तस्यान्यस्मिन्मान्तरेऽक्षिरोगो न भवति ।
 २१ मया सलु विपग्रधिगर्भप्रविष्टेन कीटकेन किमप्यन्तर मृगयमाणेनोत्पादितस्तस्य दरि-
 द्रचारुदत्तस्य विनाशः । सामन्तमालीयाया प्रासादवालाग्रप्रतोलिकायानधिरुहात्मनः

of] great gratification of the heart And I have heard—Who-
 ever indeed sees [his] enemy being destroyed, would not have
 [any] eye-disease in his] other next birth By me indeed, like
 a worm entering [or, occupying the interior of a poisonous
 knotted portion of a herb] and seeking some way [therein],
 has been brought about the destruction of that beggarly
 Cārudatta. Now, ascending to the small terrace end of my own
 palace, I shall witness [the outcome of] my own exploit (*Dang*
accordingly and seeing) Ha ! Ha ! If there [is] such a huge]
 concourse of people, when this beggarly Cārudatta is being
 taken to the place of] execution, what sort [would the crowd] be
 on the occasion, what time a most excellent, eminent human
 being like us is being taken to be executed? (*Observing*)
 What? Here is he being taken to the southern quarter decked
 like a new [or, young] bull' But, for what reason has the

पराक्रमं पश्यामि । ...ही ही एतस्य द्वादिचारुदत्तस्य वृध्यं नीयमानस्यैनावाजनसंमर्दः
 यस्यां बेलायामस्मादृशः प्रवरो वरमानुषो वध्यं नीयते तस्यां बेलयां कीदृशो भवेत् । २४
 ...कथम् । एष स नवबलीवर्द इव मण्डितो दक्षिणा दिशं नीयते । अथकिनिमित्तं मदी-
 यायाः प्रासादाबालाग्रपतोलिकायाः समीपे घोषणा निपतिता निवारिता च । ... कथम्
 स्थावरकञ्चेदोऽपि नास्तीह । मा नाम तेनेतो गत्वा मन्त्रभेदः कृतो भविष्यति । २७
 तथावदेनमन्विष्यामि ।]

चेटः—(दृष्ट्वा) भट्टालका एशे शे आगडे । [भट्टारका एष स आगतः ।]

चाण्डालौ—ओशलध देध मगं दालं दळेध होध तुणहीआ ।

अविणअतिकखविशाणे दुट्टवइल्ले इवो एदि ॥ ३० ॥

[अपसरत दत्त मार्गं द्वारं पिपत्तं भवत तूष्णीकाः ।

अविनयतीरुणविषाणो दुष्टबलीवर्द इत एति ॥]

शकारः—अले अले अन्तलं अन्तलं देध । (उपसृत्य) पुस्तका थावलका ३
 चेडा एहि । गच्छह । [ओरे ओरे अन्तरमन्तरं दत्त । ...पुत्रक स्थावरक चेट एहि ।
 गच्छाव ।]

चेटः—ही ही अणज्ज वसन्तशेणिअं मालिअ ण पलितुट्टे शि । शंपदं
 पणइजणकप्पपादवं अज्जचालुदत्तं मालइडुं ववशिदे शि । [ही ही अनार्य
 वसन्तसेना मारयित्वा न परितुष्टोऽसि । सांपतं प्रणयिजनकल्पपादपमार्यचारुदत्त मारयितुं
 व्यवसिनोऽसि ।]

proclamation been made and [immediately] stopped near the
 small terrace-end of my palace? (*Beholding*) What, Sthāvaraka
 Ceta is not here either. I hope, having gone from here, he would
 not be divulging the secret' So, I shall just make a search
 for him [*Getting down, approaches*

Ceta :—(*Seeing*) Gentlemen, here has he come

Cāṇḍālas .—

Get out of the way, make way; close the doors; remain
 silent, here is coming [this] wicked bull with sharp horns in
 the form of immodest behaviour' (30)

Śakāra —Oh, oh, make way, [make] way (*Approaching*)
 Dear son, Sthāvaraka Ceta, come, let us go

Ceta —Ha! Ha! Rogue' You were not fully satisfied by
 killing Vasantsenā, [so] now, you are resolved upon killing
 the noble Caradatta, the wish-fulfilling tree for the suppliants !

शकारः—ण हि लअणकुम्भशलिसे हग्गे इत्थिअं वावादेमि । [न हि स्तनकुम्भसदृशोऽहं स्त्रिय व्यापादयामि ।]

१३ सर्वे—अहो तुए मारिदा । ण अज्जचारुदत्तेण । [अहो त्वया मारिता । नार्यचारुदत्तेन ।]

शकारः—के एव्व भणादि । [रु एव भणति ।]

१५ सर्वे—(चेतमुद्दिश्य) ण एसो साहू । [नन्वेप साधु ।]

शकारः—(अपवार्यं सभयम्) अविद् मादिके अविद् मादिके कथ थावलकके चेडे शुद्धे ण मए शंजदे । एसे खलु मम अकज्जइश शमसी । (विचिन्त्य)

१८ एव्वं दाव कलइइशम् । (मकाराम्) अलिअ भइटालका । हहो एसे चेडे सुवण्ण-
चेलिआए मए गहिदे विइिट्ठे मालिदे बद्धे अ । ता किइवेले एसे जं भणादि किं
शब्दम् । (अपवारितकेन चेतस्य ऋक प्रयच्छति । स्वरम्) पुइतका थावलका

२१ चेडा एदं गेपिहअ अण्णधा भणाहि । [हन्त कथं स्थावरकश्चेटः तुष्टु न मया सयत ।
एय खलु ममाकार्यस्य साक्षी । ...एव तावत्करिष्यामि । . .अलीकं भट्टारकाः ।
अहो एय चेट सुवर्णचोरकिया मया गृहीतस्ताडितो मारितो बद्धश्च । त कृतवैर एय
२४ यज्जगति कि सत्यम् । .. पुनरु स्थावर चेट एतद्गृहीत्वान्यथा भण ।]

चेटः—(गृहीत्वा) पेक्खथ पेक्खथ भट्टारका । हहो सुवण्णेण मं पलो-
भेदि । [पश्यत पश्यत भट्टारका । अहो सुवर्णन मा प्रलोभयति ।]

Sākāra —Resembling a jar full of jewels, I shall not surely be killing a woman !

All —Oh, [she was] killed by you, not by the noble Cārudatta.

Sākāra —Who says so ?

All —(Pointing to Ceta) Well, this good man.

Sākāra —(Aside in fear) Alas ! Alas ! What ? Sthāvaraka Ceta was not properly secured [with chains] by me He [is] indeed the witness of my [dastardly] crime. (Thinking) I shall just do this (Aloud) A lie Gentlemen. Oh [look here], this Ceta was caught by me for the theft of gold, and beaten, given a hiding and bound down [or, imprisoned] So what he indeed being on inimical terms [with me] says—[is it] the truth ? (Hands over his bracelet to Ceta, without being observed by others in a whisper) Dear son, Sthavara Ceta, speak otherwise [than what you have told before] on taking this.

Ceta —(Taking it) Look, look, gentlemen Oh, he is tempt-
ing me with [the bribe of] gold

शकारः—(कटकमाच्छ्रित्य) एषो शे शुवर्णके जइश कालणादो मए २७
बद्धे । (सकोधम्) हंहेो चाण्डाला मए वखु एरो शुवर्णभण्डाले णित्ते शुवर्णं
चोलअन्ते मालिदे पिड्ढिदे । ता जदि ण पत्तिआअघ ता पिड्ढि दाव पेवत्तध ।
[एतत्तत्सुवर्णकम् यस्य कारणान्मया बद्ध । . एहो चाण्डाला मया खल्वेव सुवर्ण-
भाण्डारे नियुक्त. सुवर्णं चोरयन्मारितस्ताडित । तद्यदि न प्रत्ययेथे तदा पृथं
तावत्पश्यतम् ।]

चाण्डालौ—(दृष्ट्वा) शोहणं भणादि । वितते चेहे किं ण प्पलवदि । ३३
[शोभन भणति । विततश्चेत्. किं न प्रलयति ।]

चेष्टः—हीमादिके ईदिशे दाशभावे जं शब्धं कंपि ण पत्तिआअदि ।
(सरुद्धम्) अज्जच्चालुदत्त एत्तिके मे विहवे । [हन्त ईदशो दासभावः यत्सत्यं ३३
कमपि न प्रत्याययति । ... आर्यचारुदत्त एतावान्मे विभवः ।] (इति पादयो पतति)

चारुदत्तः—(सरुद्धम्)

उत्तिष्ठ भोः पतितसाधुजनानुकम्पि-
स्त्रिष्कारणोपगतवान्धय धर्मशील ।

यत्न. कृतोऽपि सुमहान्मम मोक्षणाय

देवं न संवदति किं न कृतं त्ययाद्य ॥ ३१ ॥

Śakāra :—(*Snatching away the bracelet*) This [is] that gold
for the sake of which, he was bound down by me. (*With rage*)
Halloo, Cāṇḍālas ! By me indeed was this one appointed to
[guard my] gold treasure, beaten and given a hiding when he
stole [lit. stealing] the gold So, if you are not convinced [by
my words], just inspect then [his] back.

Cāṇḍālas :—(*Seeing*) He speaks rightly What would not
the Ceṭṭa, quite tormented, be prattling ?

Ceṭṭa :—Alas ! Such [is] servitude, that it can not convince
any one of truth [being spoken by a servant] (*Pathetically*)
Noble Cārudatta, so much [only is] my power [to help you],

[*Falls at his feet*

Cārudatta :—(*Pathetically*)

Get up, you taking pity on a good man down [on his luck],
[you] a relative come disinterestedly, [you] of a righteous
nature; though a very great effort was made [by you] for my
release Fate does not fall in with [it] What has not been
done by you to-day [for me] ?

चाण्डाली—भट्टके पिटुअ एदं चेढं गिरखालेहि । [भट्टक ताडयित्वैतं चेढं निष्कास्य ।]

शकारः—णिकम ले । (इति निष्कामयति) अले चाण्डाला किं विलम्बे ॥ मालेध एदम् । [निष्काम रे । ... अरे चाण्डाली किं विलम्बेधे । मारयतमेनम् ।]

चाण्डाली—जदि तुवलाशि ता शअं ज्जेव मालेहि । [यदि त्वत्पसे तदा स्वयमेव मारय ।]

रोहसेन.—अले चाण्डाला मं मारेध । मुञ्चध आवुकम् । [अरे चाण्डाली मां मारयतम् । मुञ्चतं पितरम् ।]

शकारः—शपुचं ज्जेव एदं मालेध । [सपुत्रमेवैत मारयतम् ।]

चारुदत्तः—सर्वमस्य मूर्खस्य संभाव्यते । तद्वच्च पुत्र मातुः समीपम् ।]

रोहसेनः—किं मए गदेण कादध्वम् । [किं मया गतेन कर्तव्यम् ।]

चारुदत्तः—

आश्रमं वत्स गन्तव्यं गृहीत्वाद्यैव मातरम् ।

मा पुत्र पितृदोषेण त्वमप्येवं गमिष्यसि ॥ ३१ ॥

तद्वयस्य गृहीत्वैनं वज ।

विद्वपकः—भो वअस्स एद्वं तुए नाणिदम् तुए विणा अहं पाणाई धारेमि ति । [भो वयस्य एव त्वया ज्ञानम् त्वया विनाह माणाधारायामीति ।]

Cāndālas —Master, having beaten this Ceta, drive [him] out.

Sakāra —Get away, you ! (Drives him out) O you Candālas, why are you delaying ? Kill him

Cāndālas —If you are in [such] a hurry, then, kill [him] yourself

Rohasena —O Candālas, kill me, release [my] father.

Śakāra —Kill him indeed along with [his] son.

Cārudatta —Everything is possible in the case of this fool.

So go, [my] son, to [your] mother

Rohasena —What should I do, on going away ?

Cārudatta —

Taking [your] mother, you should go this very day, child, to [stay in] a hermitage, may not you also, son, come to this [pass] owing to the crime of [your] father ? (32)

So, friend, go taking him [with you]

Vidūcaka —O friend, you know this [too well],—would I [be able to] bear [my] life without you ?

चारुदत्त—वयस्य स्वाधीनजीवितस्य न युज्यते तव प्राणपरित्याग ।

विदूषक—(स्वगतम्) जुत्त ण्णेदम् । तथा वि ण सस्कुणोमि विअव
अस्सविरहिदो पाणाइ धारेदु त्ति । ता बम्हणीए दारअ समप्पिअ पाणपरिच्चाएण ६
अत्तणो विअवअस्स अणुगमिस्सम् । (प्रकाशम्) भो वअस्स पराणेमि एदु लहुम् ।
[युक्तं न्विम् । तथापि न शक्नोमि प्रियवयस्यविरहितं प्राणाधत्तुमिति । तद्वाह्यण्यै
दारकं समर्थं प्राणपरित्यागेनात्मनः प्रियवयस्यमनुगमिष्यामि । भो वयस्य पराजया ९
स्येत लघु ।] (इति सक्रण्ठग्रहं पादयो पतति) (दारकोऽपि रुदपतति)

शकार—अले ण भणामि शपुत्ताक चालुदत्ताक वावादेध त्ति । [अरे
ननु भणामि सपुत्रक चारुदत्त व्यापादयतमिति ।] (चारुदत्तो भय नाटयति) १२

चाण्डालौ—णहि अम्हाण ईदिशी लाभाण्णत्ती जघा शपुत्त चालुदत्त
वावादेध त्ति । ता णिकम ले दालआ णिकम । (इति निष्कामयत) इम
तइअ घोशण्णाम् । ताडध डिण्डिमम् । [न ह्यात्पोदृशी राजाज्ञति यथा सपुत्र १५
चारुदत्त व्यापादयतमिति । तन्निष्काम रे दारक निष्काम । इदं तृतीय घोषणा
स्थानम् । ताडयत डिण्डिमम् ।] (पुनचापयत)

शकार—(स्वगतम्) कध एण पत्तिआअन्ति पौळा । (प्रकाशम्) १८
हहो चालुदत्ता बहुका ण पत्तिआअदि एसे पौळजणे । ता अत्तणकेलिकाए

Carudatta—Friend the abandonment of life by you who can command your life is not proper

Vidusaka—(To himself) This [is] indeed proper Still, I cannot remain alive [lit bear life] separated from [my] dear friend So having handed over the boy to [Carudatta's] wife I shall follow [my] dear friend by abandoning [my] life (Aloud) O friend I shall take this one back straightaway (*laghu*)

[Having embraced him clasping round the neck, falls at his feet The boy also weeping falls prostrate]

Sakara—O [you] surely I say—Kill Carudatta along with [his] son [Carudatta gesticulates fear]

Candalas—Such [is] not the king's order to us viz—Kill Carudatta along with [his] son Well go away you boy go away (Send him away) This [is] the third proclamation place Best the drum [Proclaim again]

Sakara—(To himself) How these citizens are not [still] convinced (Aloud) Halloo Carudatta [you] brat this crowd

जीहाए भणाहि मए वशन्तशेणा मालिदेत्ति । [कथमेते न प्रत्ययन्ते पौरा । ..अरे
२१ चारुदत्त वटुकं न प्रत्ययत एए पौरजन. । तदात्मीयया जिह्वया भण मया वसन्तसेना
मात्तिनि ।] (चारुदत्तस्तूष्णीमास्ते)

शकार —अले चण्डालगोहे ण भणादि चालुदत्तवटुके । ता भणावेध

२२ इमिणा जज्जलवशसण्णहेण शह्लेण तालिअ तालिअ । [अरे चाण्डालमनुष्य न
भणति चारुदत्तवटुक । तज्जणयतमनेन जर्जखसखण्णेन शह्लेण ताडयित्वा ताडयित्वा]

चाण्डाल.—(प्रहारमुग्रम्य) भो चालुदत्त भणाहि । [भोश्चानदत्त भण ।]

२३ चारुदत्त —(सकृत्कणम्)

प्राच्यैतद्वचसनमहार्णवप्रपातं

न त्रासो न च मनसोऽस्ति मे विपादः ।

एको मां दहति जनापवाद्बह्वि-

र्वक्तव्यं यदिह मया हता प्रियोति ॥ ३३ ॥

(शकार' पुनस्तथैव)

चारुदत्त —भो भो' पौराः । (मया खलु नृशसेन (१।२०, ३८) इत्यादि

३ पुनः पठति)

शकार —वावादिदा । [व्यापादिता ।]

चारुदत्त —एवमस्तु ।

of citizens does not believe [in your guilt] So, speak out
with your own tongue—' By me was killed Vasantasena '

[Cārudatta remains silent

Sakāra —O Candāla man, [this] Cārudatta brat does
not speak out So, make [him] speak out, by beating and
beating [hi n] with this old bamboo-piece, the drum stick

Cāndala —(*Lifting up his scourge*) O Cārudatta, speak out

Carudatta —(*Pathetically*)

Having got this fall into the big ocean of misery, I have
[or, feel] no fear, nor again dejection in [my] mind [But]
one [thing, viz] the fire of public censure burns me, that I
have to say here that by me was killed [my] beloved (33)

[Sakāra again says as before

Cārudatta —O you citizens' (*Repeats again ' By me,
indeed, the cruel one' etc IX 30, 38*)

Sakāra —Was killed

Cārudatta —So be it

प्रथमचाण्डालः—अले तव अत्त वज्झपालिआ । [अरे तवात्त वध्यपालिका ।] ६

द्वितीयचाण्डालः—अले तव । [अरे तव ।]

प्रथमः—अले लेक्खअं कलेम्मह । (इति बहुविधं लेखक कृत्वा) अले

जदि ममकेलिका वज्झपालिआ ता चिट्ठु दाव मुहुत्तअम् । [अरे लेख कुर्वः । ९

... अरे यदि मदीया वध्यपालिका तदा तिष्ठतु तावन्मुहूर्तकम् ।]

द्वितीयः—किंणिमित्तम् । [किंनिमित्तम् ।]

प्रथमः—अले भणित्थो म्हि पिट्ठणा श्मग्गं मच्छन्तेण जथा-पुत्त वीरअ जइ १२

तुह वज्झपालिआ होदि मा शहशा वावाद्दआशि वज्झम् । [अरे भणितोऽस्मि

पित्रा स्वर्गं गच्छता यथा-पुत्र वीरक यदि तव वध्यपालिका भवति मा सहसा व्यापा-
दयति वध्यम् ।]

१५

द्वितीयः—अले किणिमित्तम् । [अरे किंनिमित्तम् ।]

प्रथमः—कदावि कोवि साहू अत्थं दइअ वज्झं मोआग्गेदि । कदावि

लण्णो पुत्ते भोदि तेण धद्धावेण शब्बवज्झाणं मोक्खे होदि । कदावि हत्थी बन्धं १८

खण्ढेदि तेण शंभमेण वज्झे मुक्के होदि । कदावि लाअपलिवत्ते होदि तेण शब्बवज्झाणं

मोक्खे होदि । [कदापि कोऽपि साधुरर्थं दत्त्वा वध्य मोक्षयति । कदापि रात्रः पुत्रो

First Cāṇḍāla —Oh, your turn to kill in this case.

Second Cāṇḍāla —Oh, yours

First :—Oh, let us draw lines. (*Drawing lines in various ways*) Oh, if it [would be] my turn to kill, then just let it stand over for a while

Second :—Oh, for what reason ?

First :—Oh, I was addressed by my father going to heaven [that is, when on death-bed] thus—Son, Viraka, when it is your turn to kill, you should not straightaway kill the condemned person.

Second :—Oh, for what reason ?

First :—Sometimes, some good man or other releases the condemned person by giving wealth [as ransom] Perhaps a son is born to the king; owing to the great festival on the prosperous occasion, there is the release of all the condemned persons. Sometimes an elephant breaks [his] chains, and the condemned person becomes free, as a result of the consternation

२१ भवति तन वृद्धिमहोत्सवेन सर्ववध्याना माक्षो भवति । कदापि हस्ती वध खण्डयति तेन सप्रमेण वध्या मुक्तो भवति । कदापि राजपरिवर्तो भवति तेन सर्ववध्याना मोक्षो भवति ।]

शकार -- किं किं लाभफलवत्ते होदि । [किं किं राजपरिवर्तो भवति ।]

२२ चाण्डाल -- अले वज्रपालिआए ठेसवअ कलेण्ढ । [अरे वज्रपालिकाया लेख कुर्व ।]

शकार -- अले शिग्ध मालेघ चालुदत्ताकम् । [अरे शीम मारयत चारु-

३० दत्तम् ।] (इत्युक्त्वा चेट गृहीत्वैकान्ते स्थित)

चाण्डाल -- अज्जचालुदत्त लाभणिओओ कुव अवलज्झदि ण वखु

अम्हे चाण्डाला । ता शुमलहि ज शुमलिद्वम् । [आर्यचारुदत्त राजनिषेण-

३० खल्वपराध्यति न खलु वय चाण्डाला । तस्मै यस्मैतयम् ।]

चारुदत्त -- प्रभवति यदि धर्मो दूषितस्यापि भेदय

प्रबलपुरुषवाक्यैर्भाग्यदोषात्कथञ्चित् ।

सुरपतिभयनस्या यत्र तत्र स्थिता चा

व्यपनयतु कलङ्क स्वस्वभावेन सेव ॥ ३४ ॥

भो क तावन्मया गन्तयम् ।

[produced] Sometimes a revolution breaks out [lit there is a change of kings] then there is the release of all condemned persons

Sakara -- What what Would there be a change of kings!

Candala -- Oh let us draw lines about the turn to kill

Sakara -- Oh kill Carudatta quickly

[So say'ng tak'ng Caṣa u th him stan'ls in a corner

Candala -- Noble Cārudatta [it is] the kings order [that]

is indeed at fault here not indeed we Cāndālas So remember what should be remembered [at such a time]

Carudatta --

If [my] piety has [any] power of me although somehow condemned to day on the [strength of the] words of powerful persons through [my] adverse fortune [lit fault of fortune], let she herself occupying the abode of Indra or wherever staying remove off [this] stigma by her own nature! (34)

Oh where now have I to go?

चाण्डाल.—(अगतो दर्शयित्वा) अले एदं दीशदि दक्खिणमशाणम्
जं पेन्निअ वज्झा झत्ति पाणाइं मुञ्चन्ति । पेम्भ वेदत्त ।

अद्धं कलेवलं पडिवुत्त कट्टन्ति दीहगोमाआ ।

अद्धं पि झूललगं वेश विअ अट्टहाशइश ॥ ३५ ॥

[अरे एतद्दृश्यते दक्षिणश्मशानम् यत्प्रेक्ष्य वध्या झटिति प्राणान्मुञ्चन्ति ।
पश्य पश्य । अर्धं कलेवरं प्रतिवृत्तं कर्पन्ति दीर्घगोमायवः ।

अर्धमपि झूललगं वेश इवाट्टहासस्य ॥]

चारुदत्त — हा हतोऽस्मि मन्दभाग्य । (इति मावेगमुपविशति)

शकार.—ण दाव गमिइशम् । चालुदत्ताक वावाइम्मन्न दाव पेखामि ।
(परिक्रम्य दृष्ट्वा) कथ उवविइटे । [न तावन्नमिष्यामि । चारुदत्तक व्यापायमानं
तावत्पद्यामि । .. कथमुपविष्ट ।]

चाण्डाल — चारुदत्ता किं भीदिशि । [चारुदत्त किं भीतोऽसि ।]

चारुदत्त.—(सहस्रोत्थाय) मूर्त्त । (न भीतो मरणादस्मि केवलं दूषितं
यशः (१०।२७) इत्यादि पुनः पठति)

Cāndāla —(*Pointing out in front*) Oh, here is seen the
southern cemetery, on seeing which, the condemned persons
straightaway abandon life ! See see—

The jackals { with their bodies } stretched out, are dragging
the half { lower portion of the } corpse hanging down, and the
{ other } half too is sticking to the stake like the dress { or,
mask } of loud { or, grinning } laughter { of Death } (35)

Cārudatta —Ha ! I am undone, luckless [that I am]

[*Sits down in a flurry*]

Sakāra —I shall not go for the present I shall just see
Cārudatta [actually] being killed (*Walking about, seeing*)
What He has sat down !

Cāndāla —*Cārudatta*, are you afraid ?

Carudatta —(*Suddenly getting up*) Fool

[*Repeats again 'I am not afraid of death only [my] fame
has been contaminated' etc X 27*]

चाण्डाल.—अज्जुचालुदुन 'गमभदले पडिवशन्ता चन्दुशुज्जा वि
 १२ दिशत्ति लहन्ति । किं उण जणा मरणभीलुभा माणवा वा । लोए कोवि उट्ठिदि
 पडदि कोवि पडिदोवि उट्ठेदि ।

उदुन्तपडन्ताह वशणपाडिआ शवइश उण अरिथ ।

एदाइ हिअए कदुअ संधालेहि अत्ताणअम् ॥ ३६ ॥

(द्वितीयचाण्डाल मनि) एदं चउटं घोक्षणद्वानम् । ता उग्घोशम्ह ।

[आर्यचारुदत्त गगनतले प्रतिवसन्तो चन्द्रसूर्यावपि विपत्तिं लभते । किं पुनर्जना
 ३ मरणभीरवा मानवा वा । लोके कोऽप्युन्धितः पतति कोऽपि पतितोऽप्युन्धिते ।

उत्तिष्ठत्यततो वसन्तपानिज्जा शवस्य पुनरस्ति ।

एतानि हृदये कृत्वा सधारया मानम् ।..

६ एतच्चतुर्थं घोषणास्थानम् । तदुद्धोषयाव ।] (पुनस्तथैवेदोषयत .)

चारुदत्त — हा प्रिये वसन्तसेने । (शशिविमलमयूख (१०।१२) इत्यादि
 पुन पठति) (ततः प्रविशन्ति सप्तप्रमा वसन्तसेना मिशुअ)

९ मिशु — हीमाणहे अट्टाणपलिइशन्तं शमइशाशिअ वशन्तंशेणिअं णअन्ते
 अणुग्गहिद्विहि पव्वज्जाए । उवाशिक्के कहि तुमं णइइशम् । [आश्रयन् अस्थान-
 परिभ्रान्ता समाश्वास्य वसन्तसेनिना नयचनुगृहीतोऽस्मि मव्रज्यया । उपासिके कुत्र
 १२ त्वा नैष्यामि ।]

Cāndāla — Noble Carudatta, even the sun and the moon
 residing in the sky region, do undergo privations, what then of
 people [in general] or men afraid of death ? In [this] world,
 some one [after] rising up, falls [down], some one although
 [already] fallen down, rises [again]

Of the corpse, rising up and falling, there is the process of
 the falling [or, throwing] away of a garment, bearing these
 [things] in [your] heart, sustain yourself (36)

(To the Second Cāndāla) This [is] the fourth proclamation-
 place So, let us proclaim

[They proclaim again even as before

Cārudatta — Alas ! Beloved Vasantasenā !

[Repeats again ' Pure rays of the moon', etc X. 13

(Then enter in excitement Vasantasenā and Bhiksu)

Bhiksu — O wonder ! [In having the privilege of] leading
 on Vasantasenā, after comforting her fatigued in a strange [or,
 out of the way] place, I am obliged to [my] renunciation.
 [Buddha-] worshipper, where shall I take you ?

वसन्तसेना—अज्जचारुदत्तस्स ज्जेव गेहम् । तस्स दसणेण मिअला
उच्छणस्स विअ कुमुदिणिं आणन्दहि मम् । [आर्यचारुदत्तस्येव गेहम् । तस्य
दर्शनेन मृगलाञ्छनस्यैव कुमुदिनीमानन्दय माम् ।] १५

भिद्यु —(स्वगतम्) कदलेण मग्गेण पविशामि । (विचिन्त्य) लअमग्गेण
ज्जेव पविशामि । उवाशिक एहि । इम ल अमग्गम् । (आरुण्य) कि णु क्तु एशे
लअमग्गे महन्ते कलअले शुणीअदि [कनरेण मार्गेण प्रविशामि । राजमागणव
प्रविशामि । उपासिके एहि । अय राजमाग । किं नु खत्वेप राजमाग महान्कल
कल श्रूयते ।] १८

वसन्तसेना—(अग्रतो निरूप्य) कय पुरदो महाजणसमूहो । अज्ज २१
जाणाहि दाव कि णदं त्ति । विसमभरकन्ता विअ वसुधरा एअशासोण्णवा उज्ज
इणी वट्टदि । [कथं पुरतो महाजनसमूहः । आय जानीहि तावत्किं त्विदमिति ।
विपमभरकान्तेव वसुधरा एकपाश्वान्तो जायनी वतते ।] २२

चाण्डाल —इम अ पच्छिम घोशणट्ठाणम् । ता तालेध डिण्डिमम् ।
उग्घाशेध घोशणम् । (तथा कृत्वा) भो चालुदत्त पट्टिवालहि । मा भाआहि ।
लहु ज्जव मालीअशि । [इदं च पश्चिम घोषणास्थानम् । तेषाडयत्त डिण्डिमम् ।
उदीपयत्त घोषणाम् । भो चारुदत्त प्रतिपालय । मा भै । शीघ्रमेव मायसे ।] २७

चारुदत्त—भगवत्यो दवता ।

Vasantasena —To the noble Cārudatta's house itself
Delight me with his sight like the night-lotus [with that] of
the moon [having the hare for his mark]

Bhikṣu —(To himself) By what route shall I enter [the city]?
(Thinking) 'I shall enter by the king's highway itself
[Buddha] worshipper come on Here [is] the king's highway
(Listening) How possibly is being indeed heard this big confused
noise on the king's highway?

Vasantasena —(Observing in front) What! A huge con-
course of people in front! Noble one just find out what possibly
it [is] Upsyini is [as though] raised up on one side the earth
being as though packed up with an uneven load!

Candala —And this [is] the last proclamation place So,
beat the drum proclaim the proclamation (Doing accordingly)
O Carudatta [just] wait do not be afraid You would be killed
in the shortest time

Carudatta —Holy deities!

- ३० भिक्षुः—(ध्रुत्वा ससभ्रमम्) उवाशिके तुमं किल चालुदत्तेण मालिदोशि
त्ति चालुदत्तो मालिदुं णीमदि । [उपासिके, किल चारुदत्तेन मारितासीनि
चारुदत्तो मारयितुं नीयते ।]
- ३३ वसन्तसेना—(ससभ्रमम्) हद्दी हद्दी कथं मम मन्दभाङ्गीए कदि
अज्जचालुदत्तो वावादीअदि । भो तुरिदं तुरिदं आदेसेहि मग्गम् । [हा भिक्षु
हा भिक्षु कथं मम मन्दभागिन्या. कृत आर्यचारुदत्तो व्यापायते । भोः त्वरितं त्वरित-
३६ मदिशय मार्गम् ।]
- भिक्षुः—तुवलदु तुवलदु बुद्धोवाशिका अज्जचालुदत्तं जीअन्तं शमइशा-
शिदुम् । अज्जा अन्तलं अन्तलं देध । [त्वरता त्वरता बुद्धोपासिकार्यचारुदत्त
३१ जीवन्तं समाश्वासयितुम् । आर्याः अन्तरमन्तरं दत्त ।]
- वसन्तसेना—अन्तरं अन्तरम् । [अन्तरमन्तरम् ।]
- चाण्डालः—अज्जचालुदत्तं शामिणिओओ अवलज्झदि । ता शुमलेहि
३२ जं शुमलिदच्चम् । [आर्यचारुदत्तं स्वामिनियोगोऽपराध्यति । तत्समं यत्समर्त्तव्यम् ।]
- चारुदत्तः—केवहुना । (प्रभवति (१०।३४) इत्यादि श्लोकं पठति)
- चाण्डालः—(सङ्गमाकृष्य) अज्जचालुदत्तं उत्ताणे भविअं समं चिह् ।
३५ एकप्यहालेण मालिअं तुमं शग्गं णेम्ह । [आर्यचारुदत्तं ज्ञानो भूत्वा समं तिष्ठ ।
एकप्रहारेण मारयित्वा त्वा स्वर्गं नयाव ।] (चारुदत्तस्तथा तिष्ठति)

Bhikṣu :—(*Hearing, in excitement*) [*Buddha-*] worshipper, here is Cārudatta being led for being killed, on the ground (*it*) that you indeed were killed by Cārudatta !

Vasantasenā —(*In a flurry*) Ah, fie ! Ah, fie ! What, is the noble Cārudatta being destroyed on account of me, the luckless one ! Oh, direct me the way very quickly !

Bhikṣu —Hurry up, hurry up, [*Buddha-*] worshipper, to comfort the noble Carudatta [while still] alive ! Gentlemen, make way, [make] way

Vasantasenā —[*Make*] way, way.

Cāṇḍāla —Noble Carudatta, the master's order is at fault here So, remember what should be remembered [at such a time].

Cārudatta :—What [is the use of saying] a good deal ?

[*Repeats the verse* ' If [my] piety has [any] power ' etc. X. 34

Cāṇḍāla —(*Drawing out his sword*) Noble Carudatta, lying flat remain steady [or, straight] We shall despatch you to heaven, killing you with [only] one stroke !

[*Carudatta remains in that state*

चाण्डालः—(प्रहृतंसीहने । तद्भवन् हन्तामिनयन्) ही कथम् ।
आभङ्गिणे श्लोशं मुष्टीणामुष्टिणा गहीदे वि ।

धलणीए कीरा पडिदे दालुणके अराणिदांणिहे खरगे ॥ ३७ ॥

जघा एदं संबुचन् तथा तस्मिन् विवज्जदि अज्जचालुदत्ते त्ति । भग्गवदि
शज्जवाणिणि पशीद पशीद । अवि णाम चालुदत्तश्श मोक्ख्ते भवे तदो अणु-
महिदे तुए चाण्डालउलं भवे । [ही कथम्]

आकृष्टः स्रोतं मुष्टीं मुष्टिना दृशीतोऽपि ।

धरण्या किमर्थं पतिवो दारुणक्रोधानिसन्निभः खड्गः ॥

यथैतन्मृत्तम् तथा तर्कयानि न विन्दन आनन्दानन्द इति । भगवति मद्यमानि
प्रहीद प्रहीद । अति नाम चान्दन्म्य मोक्षो भवेत् तदनुदूर्हान त्वया चान्दालकुल
भवेत् ।]

अपरः—जघाणत्तं अणुचिट्ठह । [यथारतमनुनिशकः ।]

प्रथमः—भोट्ट । एव्वं कलेम्मि । [भवतु । एव कुर्वः ।]

(इन्दुभौ चान्दन्त इत्थे सगरानन्दितुनिच्छन.)

(चाण्डत्तः प्रभवति (१०।३४) इत्यादि दुनः पठति)

मिधुर्वसन्तसेना च—(वृष्ट्वा) मज्जा मा दाव मा दाव । मज्जा एसा
अहं मन्दभाइणी जाए कारणादो एमो वावादीअदि । [जायां मातावन्तातावन् ।
आयां एसाह मन्त्रभाइनी यस्याः कारणादेव व्यावहृते ।]

Cāṇḍāla.—(*Is about to strike, gesticulating the falling of the sword from his hand*) Ha ' How

Dragged out with vehemence by the fist and although held fast by the fist,—for what purpose has fallen down on the ground the sword, terrible and resembling the thunder-bolt ! (37)

Whereas this has [however] happened, I infer that the noble Cārudatta would [or, can] not be killed [O] holy [goddess Durgā] having the Śahya [mountain] as [your] abode ! Be pleased, be pleased. If indeed there would occur the release of Cārudatta, then [the whole] Cāṇḍāla race would be blessed by you '

Second:—Let us do as ordered.

First —All right. Let us do so.

[Both are about to fix Cārudatta on the stick, Cārudatta repeats a verse ' If [my] party has [any] power ' etc. X. 34]

Bhikṣu and Vasantasenā —(*Saying*) Gentlemen, not thus, not thus. Gentlemen, here I [am], the unfortunate one, on whose account this one is being killed

चाण्डालः—(दृष्ट्वा)

का उण तुलिदं पशा अंशपदंस्तेण चिउलभालेण ।
मा मेत्ति वाहलन्ती उद्विदहत्या इदो एदि ॥ ३८ ॥

[का पुनस्त्वरितिमेपासपतता चिकुरभारेण ।

मा मेति व्याहरन्त्युत्थितहस्तेत एति ॥]

वसन्तसेना—अज्जचारुदत्त किं ण्णेदम् । [आर्यचौहृद्भु किं निदम्]
(इत्युपसि पतति)

भिक्षु—अज्जवालुदत्त किं ण्णेदम् । [आयचारुदत्त किं निदम्]
(इति पारंप्योः पतति-)

चाण्डालः—(सभयमपसृत्य) कथम् वसन्तशेणा । ण कसु अम्हेहि
शाहू ण वावादिदम् । [रुधम् वसन्तसेना । ननु सत्वस्माभि साधुर्न व्यापादितः ।]

भिक्षु—(उत्थाय) अले जीवदि चालुदत्ते । [अरे जीवति चारुदत्तः ।]

चाण्डालः—जीवेदि वइशशदम् । [जीवति वपसतम् ।]

वसन्तसेना—(सहर्षम्) पच्चुज्जीविदमिह । [मत्युज्जीविनास्मि ।]

चाण्डालः—ता जाव एदं वुत्त राइण्णो जण्णवाहगदइश णिवेदेम्ह ।
[तथावत्तद्गुत्त राज्ञो यज्ञवाग्गतस्य निवेदयत् ।] (इति निष्क्रामत्)

Cāndāla —(Seen)

Who is this one again, coming here hastily, with [her] mass
of curly hair falling over [her] shoulders, saying 'Stop, stop
[lit no, no]' with [her] hand raised up ? (38)

Vasantasenā —Noble Carudatta ! What indeed [or, possibly
is] this ! [Falls on his bosom

Bhikṣu --Noble Carudatta ! What indeed [or, possibly is]
this ! [Falls at his feet

Cāndāla —(Moving back in alarm) What ? Vasantasenā !
Surely indeed [it was a very lucky thing that this] good man
was not killed by us !

Bhikṣu —(Getting up) Oh, is Carudatta alive ?

Cāndāla —He lives a hundred years

Vasantasena —(With joy) I have been brought back to
life [by this news]

Candala —So now, let us report this state of things to the
King gone to the sacrificial court [Start to go away

शकार—(वसन्तेना ह्यु सत्रात्मन्) हीमादिके । केण गमदाम्नी जीवा
 १०० । उक्तन्त इ म पणाइ । भाडु । पनाइइशान् । [यमन्त । केन गमदाम्नी
 जीवन शान्ति । उक्तान्ता म शान्ता । ५ तु । पलादिभ्ये ।] (इति पलायने)

चाण्डाल—(उद्युत्) यत्रेण यम्हण ईद्वितीया लुपणगती—
 जणे हा वावदिदा तु मानेध सि । ता हविशइलभ उज्जव यणेइम्ह ई अरे
 नैवावद्वितीया राजदामि—यन सा गाम्निता त गाम्नेनि । तत्र द्विपदहल-
 येवाक्किणव ।] (इति निम्नानौ)

चारुदत्त—(सस्मिन्)

कथमभ्युद्यत शस्त्र मृत्युवङ्गते मयि ।

भनावृष्टिहत सस्ये द्राणवृष्टिरियागता ॥ ३९ ॥

(अवलोक्य च)

वसन्तसेना किमिय द्वितीया समागता सेव दिव किमित्यम् ।

भ्रान्त मन पश्याति वा ममेता वसन्नसेना न मृताय सेव ॥ ४० ॥

अथवा

किं नु स्वर्गात्पुन प्राप्ता मम जीवातुकाभ्यथा ।

तस्या रूपानुरूपं किमुनान्येयमागता ॥ ४१ ॥

Sakara—(*Seeing Vasantasena, in alarm*) Oh ! By whom
 was this slave-by birth restored to life My life is [now]
 finished [it has departed] Well I shall run away [Runs away]

Chandala—(*Approach 17*) Oh, surely, such [was] the
 king's order to us— Kill him by whom she was destroyed. So,
 let us make a search for the king's brother-in-law himself
 [Exit]

Charudatta—(*In a daze*)

Who is this one come when the weapon was lifted up
 against me gone into the mouth [or jaws] of Death like a
 shower from the Drona [cloud] on the crop withered [lit
 struck down] owing to drought ?

(*And behold !*)

[Is] this one a second Vasantasena ? [Or is she] the same
 come back thus from heaven ? O my wandering mind is
 seeing this one [not in reality] ? [Or] Vasantasena [was]
 not dead and she [is] the same

O rather

[Is it] indeed that she has come again from heaven with a
 desire to revive me ? Or is she some other [woman] come
 with a form resembling her form

वसन्तसेना—(सात्समुत्थाय पादयोर्निपत्य) अज्जचालुदत्त सा ज्जेवं
अहं पावा जाए कारणादो इअं तुए असरिसी अत्था पाविदा । [आर्यचारुदत्त
सेवाह पाग यस्या कारणादियं त्वयासदृशवस्था प्राप्ता ।]

(नेपथ्ये) अञ्जरिअं अञ्जरिअम् । जीवदि वसन्तसेणा । [आभ्र्यमाभ्र्यम् ।
जीवति वसन्तसेना ।] (इति सर्वं पठन्ति)

६ चारुदत्त—(आरुप्य सहस्रोत्थाय स्पर्शसुखमभिनीय निमीलिताक्ष एव हर्ष-
गद्गदशब्दम्) प्रिये वसन्तसेना त्वम् ।

वसन्तसेना—सा ज्जेवाहं मन्दभाआ । [सेवाह मन्दभाग्या ।]

९ चारुदत्त—(निरूप्य सहर्षम्) कथं वसन्तसेनेव । (सानन्दम्)

कुतो घ्राण्याम्बुधाराभिः क्षपयन्ती पयोधरौ ।

मायि मृत्युवशां प्राप्ते विद्येव समुपागता ॥ ४२ ॥

प्रिये वसन्तसेने

त्वदर्थमेतद्विनिपात्यमानं देहं स्वयैव प्रतिमोचितं मे ।

अहो प्रभावः प्रियसंगमस्य मृतोऽपि को नाम पुनर्घ्रियेत ॥ ४२ ॥

Vasantasenā —(*Rising up, with tears, falling at his feet*)
Noble Cārudatta, I [am] the same sinful [wretch], on whose
account this unworthy condition was attained by you !

(*Behind the curtain*) Wonder ! Wonder ! Vasantasenā lives !

[*All repeat thus*]

Cārudatta —(*Listening, getting up suddenly, gesticulating
pleasure at Vasantasenā's touch, with eyes still closed, uttering
words choked with joy*) Beloved, [are] you [really] Vasantasenā ?

Vasantasenā —I [am] the very same luckless one !

Cārudatta —(*Scrutinising, with joy*) How ! Vasantasenā
herself ! (*With delight*)

Bathing [your] breasts with showers of water of tears,
whence have you come like [the life-restoring] Vidyā
[science], when I had gone under the control of Death ! (42)

Beloved Vasantasenā !

This body of mine, while being destroyed on your account,
has been released by you yourself ! Oh, the [wonderful]
power of union with [one's] beloved person ! Who, even
though dead, could indeed be brought back to life ? (43)

अपि च । प्रिये पश्य

रक्तं तदेव वरवस्त्रमियं च माला
कान्तागमेन हि धरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव
जाता विवाहपटहध्वनिभिः समानाः ॥ ४४ ॥

वसन्तसेना—अदिदक्षिणदाए किं ण्णेद व्वसिद अज्जेण । [अतिदक्षिणतया किं निद व्यसितमार्येण ।]

चारुदत्तः—प्रिये त्वं किल मया हतेति

पूर्वानुवद्धवरेण शत्रुणा प्रभाविष्णुना ।

नरके पतता तेन मनागस्मि निपातित ॥ ४५ ॥

वसन्तसेना—(कर्णा पिधाय) सन्ते पावम् । तेण म्हि राभसालेण वावादिदा [शान्न पापम् । तेनास्मि राजइयालेन व्यापादिता ।]

चारुदत्त — (भिक्षु वृष्ट्वा) अयमपि क ।

वसन्तसेना—तेण अणज्जेण वावादिदा । एदिणा अज्जेण जीवाविदमिह । [तेनानायण व्यापादिता । एतेनार्येण जीव प्रापितामि ।]

चारुदत्त —कस्त्वमकारणवन्धु ।

And further, beloved, see—

That same red [garment] [is] the bride-groom's garment, and this garland appears like [that intended] for a bride groom by the arrival of [you, my] beloved, and these sounds of the drum at the execution of the condemned person, have become similarly equal to the sounds of the marriage drums ' (44)

Vasantasenā —What [or, why] indeed was this attempted by the noble one, owing to an extremely generous nature ?

Cārudatta —Beloved, saying (45) that you indeed were killed by me,

by that enemy [of mine], who had been on inimical terms with me before, [and] powerful, falling into hell [himself], was I almost (manāh) destroyed ? (45)

Vasantasenā —(Closing her ears) God forbid [or, let evil be averted] ! By that king's brother in law was I killed ?

Carudatta —(Swin, Bhiksu) Who [is] this one, again ?

Vasantasenā —By that dishonourable [or, wicked] man was I killed by this gentleman was I restored to life

Cārudatta —Who [are] you, [our] disinterested friend [or, relative] ?

भिभुः—ण पञ्चभिजाणादि मं अज्जो । अहं शे अज्जइश चरण-
 शंवाहचिन्तए शंवाहके णाम । जूदिअलेहिं गहिदे एदाए उवाशिकाए अज्जइश
 ५ केलके ति अलंकालपणणिर्कादे म्हि । तेण अ जूदणिव्वेदेण शकशमणके शंबुत्ते
 म्हि । एशावि अज्जा एवहणविपज्जाशेण पुण्णकलण्डकजिणुज्जाणं गदा ।
 तेण अ अणज्जेण ण मं बहु मण्णेशि ति बाहपाशचलक्कालेण मालिदा । मए
 १२ दिइदा । [न मत्पभिजानाति मामार्यः । अहं स आर्यस्य चरणमवाहचिन्तरुः संवा
 हसो नाम । दूतकरीगृहीत एतयोपासिकुर्यार्यस्यात्मीय इत्यलंकारपणनिष्कीतोऽस्मि ।
 तेन च दूतनिर्वेदेन शाक्यश्रमणरुः संबुतोऽस्मि । एषाप्यार्य प्रवहणविपर्यासेन पुण्य-
 १५ करण्डकजीर्णोदानं गता । तेन चानार्येण न मां बहु मन्यम इति बाहुपाशचलत्कारेण
 मारिता । मया दृष्टा ।]

(नवधे कलकः) जयति वृषभकेतुर्दक्षयज्ञस्य हन्ता

तदनु जयति भेत्ता पणमुखः क्रीडचञ्चुः ।

तदनु जयति कृत्वां शुभ्रकैलासकेतु

विनिहतपरवरी चार्यको गां विशालाम् ॥ ४६ ॥

Bhiksu —Does not the noble one recognise me ? I [am] that professional shampooer of the feet of the noble one, by name Samvāhaka Captured [or, detained] by the gamblers, I was released on payment of a ransom by this [Buddha-] worshipper [simply] because I belonged to [you] the noble one And owing to that disgust with gambling, I became a Buddhist monk This lady also, owing to the interchange of cars, had gone to the Puspakarandaka old garden And [there] by that wicked man was [she] struck down by force with the noose of [his] arms, on the ground that she did not think highly of him. [There] I saw her

[A confused noise behind the curtain

Victory to the destroyer of the sacrifice of Daksa, Śiva [having the bull as his emblem] ! After him, victory to the six-mouthed [Kārtikeya], the enemy of the Krauñca [mountain] [and its] piercer ! And after him Āryaka, who has killed [his] powerful enemy, has conquered the whole expansive earth, with the white Kailāsa [mountain] as [its] banner !

(अविश्य सहसा) शर्विलका-दद्या तं कुतूषमदं हि पालके भो-
स्तद्राज्ये द्रुतमाभिपिच्य चार्यकं तम् ।
तस्याहो शिरसि निधाय शेषभूतां
मोक्षेऽहं व्यसनगतं च चारुदत्तम् ॥ ४७ ॥

एत्या रिपुं तं बलमन्त्रिहीनं पीरान्तमाश्वास्य पुनः प्रकर्षात् ।
प्राप्तं समघं वसुधाधिराज्यं राज्यं बल्लारेरिव शत्रुराज्यम् ॥४८ ॥

(अमृतो निरूप्य) भवतु । अत्र तेन भवितव्यम् यत्रायं जनपदसमवायः । अपि
नामायमारम्भः- श्रित्तिपतेरार्यकस्यार्यचारुदत्तस्य जीवितेन सफलः स्यात् ।
(त्वत्तितरमुपसृत्य) अपयात जाल्माः । (वृषा । सहर्षम्) अपि श्रियते चारुदत्तः ।
सह यन्तसेनया । संपूर्णाः सन्वस्मत्स्वामिनो मनोरथाः ।

दिष्ट्या भो व्यसनमहार्णवावपारा-

इत्तीर्णं गुणभूतया सुशीलयत्या ।

(*Entering suddenly*) Śarvīlaka :—

Having killed that bad king Pālaka, Oh [people], and
having hastily installed Āryaka as king on his kingdom,
[and] having received on the head his orders, like a garland
taken off from an idol, as a gift, I shall be again releasing
Cārudatta beset with disaster. (47)

Having killed that enemy lacking in army and ministers,
having again inspired confidence in the citizens to a high
degree, [by us] has been secured the whole of the enemy's
kingdom, with the over-lordship of the earth, like the kingdom
of Indra [the enemy of Bala] ! (48)

(*Observing in front*) Well He must be here, where is this
[vast] concourse of people Would this undertaking of king
Āryaka be indeed fruitful by [saving] the life of the noble
Cārudatta ! (*Proceeding very hastily*) Get away, [you] thought-
less people. (*Seeing, with joy*) Is Cārudatta alive, along with
Vasantasonā ? The desires of our master are indeed fully
satisfied !

Oh, fortunate I am seeing after a long time [Cārudatta] like
[emerging]
help of

नावेध प्रियतमया चिरान्निरीक्षे

ज्योत्स्नादद्यं शशिनमिवोपरागमुक्तम् ॥ ४९ ॥

तत्कृतमहापातकः कथमिवैनमुपसर्पामि । अथवा सर्वत्रार्जवं शोभते ।

(उपसृत्य बद्धाञ्जलिः प्रभाशम्) आर्यचारुदत्त ।

चारुदत्त — ननु को भवान् ।

शर्विलकः—येन ते भवनं भित्त्वा न्यासापहरणं कृतम् ।

सोऽहं कृतमहापापस्त्वामेव शरणं गतः ॥ ५० ॥

चारुदत्त.—सखे मैत्रम् । त्वयासौ प्रणयं कृतः । (इति कण्ठे गृह्णाति)

शर्विलकः—अन्यच्च आर्यकेणार्यवृत्तेन कुलं मानं च रक्षता ।

पशुवयह्ववादस्थो दुरात्मा पालको हतः ॥ ५१ ॥

चारुदत्त—किम् ।

शर्विलक—त्वयानं यः समारुह्य गतस्त्वां शरणं पुरा ।

पशुवद्वितते यज्ञे हतस्तेनाद्य पालकः ॥ ५२ ॥

[his] beloved endowed with virtues and possessed of very noble character, as by a boat held fast by ropes and of good build (49)

Then, how possibly shall I, who have committed a great sin, approach him ? Or, straight forwardness appears to advantage everywhere (*Approaching with folded hands, aloud*) Noble Cārudatta !

Cārudatta — I say, who [are] you ?

Śarvilaka —

By whom was stolen the deposit, after breaking through your house—that [same] I, who have committed a great sin, have come to you yourself, for protection (50)

Cārudatta — Friend, not so that was [an act of] kindness done by you [Embraces him]

Śarvilaka — And further,

By Āryaka of honourable conduct, preserving [his] family [honour] and self-respect, was killed the villain Pālaka occupying the sacrificial court like the victim-animal [in the sacrifice] (51)

Cārudatta — What ?

Śarvilaka —

He who formerly, having mounted your car, approached you for protection,—by him was killed to-day, Pālaka, like the victim-animal [in the sacrifice], while a sacrifice was being performed (52)

चारुदत्त — शर्विलक योऽसौ पालकेन घोषादानीय निष्कारणं कूटागारे
बद्ध आर्यकनामा त्वया मोचितः ।

शर्विलक — यथाह तन्नभवान् ।

चारुदत्त — मिथं नः प्रियम् ।

शर्विलक — प्रतिष्ठितमात्रेण तव सुहृदार्यकेणोज्जयिन्या वेणातटे कुशा
वत्या राज्यमतिमुष्टम् । तत्प्रतिमान्यनां प्रथमं सुहृत्प्रणयः । (पारिवृत्य) अरे रे ६
आनीयतामय पापो राष्ट्रियशठ ।

(नेपथ्ये) यथाज्ञापयति शर्विलकः ।

शर्विलक — आर्यं नन्वयमार्यको राजा विज्ञापयति—इदं मया युष्मद्गुणो- ९
पार्जितं राज्यम् । तदुपयुन्यताम् ।

चारुदत्त — अस्मद्गुणोपार्जितं राज्यम् ।

(नेपथ्ये) अरे रे राष्ट्रियश्चालक एहोहि । स्वस्याविनयस्य फलमनुभव । १२

(ततः प्रविशति पुरुषेऽधिष्ठितं पश्चाद्वाहुबद्धं शकार)

Carudatta — Sarvilaka, the same who was bound down in a secret dungeon without any cause by Palaka after being brought from the hamlet, by name Āryaka [and] released by you [afterwards] ?

Sarvilaka — As your honour says

Carudatta — Very agreeable to us, very agreeable

Sarvilaka — By your friend Āryaka the moment he was established, has been presented [to you] the kingdom of Kusāvati on the banks of the Venā in [the province of] Ujjayīni So, let [this] first request of [your] friend be honoured [by acceptance] (*Turning round*) Oh, you ! Let this sinful rascal, the king's brother in law be brought [here]

(*Behind the curtain*) As Sarvilaka commands

Sarvilaka — Sir, I say, here requests [you] King Āryaka— This kingdom was secured by me through your virtues So, let it be enjoyed [by you]

Carudatta — Kingdom secured through our virtues

(*Behind the curtain*) O you king's brother in law come, come Experience the fruit of your roguery

— (*Then enter Sakāra escorted by the guards, with hands tied on the back*)

शकारः—हीमादिके

एवं दूलमदिक्कन्ते उद्दामे विअ गइहे ।

आणीदे कखु हगे वद्धे हुडे अण्णे वर दुक्कले ॥ ५३ ॥

(दिसोऽवलोक्य) शमन्तदो उवद्धिदे एशे लइटिअवन्थे । ता क दाणि अशलणे शरणं वजामि । (विचिन्त्य) भोडु । तं ज्जेअअब्भुववण्णशरणवच्छलं गच्छामि । (इत्युपसृत्य) अज्जचालुदत्त पलित्ताआहि पलित्ताआहि । [आश्चर्यम् ।

एव दूरमतिव्रान्त उद्दाम इव गर्दभः ।

आनीत. खल्वह वदः कुक्कुरोऽन्य इव दुष्कर ॥

६ ... समन्तत उपस्थित एष राष्ट्रियबन्धः । तत्कमिदानीमशरण शरणं व्रजामि । ... भवतु । तमेवाम्बुपपन्नशरणवत्सलं गच्छामि । .. आर्यचारुदत्त परित्रायस्व परित्रायस्व ।] (इति पादयो पतति)

९ (नेपथ्ये) अज्जचालुदत्त मुञ्च मुञ्च । वावादेमह एदम् । [आर्यचारुदत्त मुञ्च मुञ्च । व्यापादयामैतम् ।]

शकारः—(चारुदत्त प्रति) भो अशलणशलणे पलित्ताआहि । [भो

१२ अशरणशरण परित्रायस्व ।]

चारुदत्त —(सानुकम्पम्) अहह अभयमभयं शरणागतस्य ।

Sakāra — Oh wonder !

[Although] gone so far away, like a donkey unrestrained, have I been indeed brought [back here] bound, like another ill mannered [or, rabid] dog (53)

(Looking to the quarters) Here on all sides, is the hemming in of the king's brother in law ' So, whom now shall I, helpless [that I am], approach for protection ? (Thinking) All right, I shall go right to him [who is] affectionate towards those who approach [him] for protection (Approaching) Noble Cārudatta, help, help [Falls at his feet

(Behind the curtain) Noble Cārudatta, leave [him] leave. Let us kill him

Sakāra —(To Cārudatta) O [you] shelter for the shelterless ! Save [me]

Cārudatta —(Compassionately) Alas Freedom from fear, freedom from fear to [you] who have approached for protection [I promise]'

शर्विलक — (सावेगम्) आः अपनीयतामय च रुदत्तपाश्वरत् । (चारुदत्त प्रति) ननूच्यता किमस्य पापस्यानुधीयतामिति ।

आकर्षन्तु सुवद्धैनं इजामि संखाद्यतामथ ।

शूले वा विप्रतामेष पात्यतां क्रकचेन वा ॥ ५४ ॥

चारुदत्तः—किमह यद्वचामि तत्क्रियते ।

शर्विलक —कोऽत्र सदेह ।

शकार —भङ्गाला चालुदत्त शरणागदे शिः । ता पलित्ताआहि ३ पलित्ताआहि । ज तुए शलिश त कलेहि । पुणो ण ईदिश कलिइशम् । [भडा रक चारुदत्त शरणागतोऽस्मि । तत्परिनायस्व परित्रायस्व । यत्तव सदृश तत्कुरु । पुनर्नेदृश करिष्यामि ।]

(नेपथ्ये) पौरा बावादेश । किनिमित्त पादकी जीवावीअदि । [पौरा व्यापादयत । किंनिमित्त पातकी जीव्यने ।]

(वसन्तसेना वधमाला चारुदत्तस्य कण्ठादपनीय शकारस्त्योपरि क्षिपति)

शकार —गम्भदाशीर्घीए पशीद पशीद । ण उण मालइशम् । ता पलि-
त्ताआहि । [गर्भदासीपुत्रि प्रसीद प्रसीद । न पुनर्मां करिष्यामि । तत्परिनायस्व ।]

Sarvilaka —(*Fehemently*) Oh ! Let him be removed from near Carudatta (To Carudatta) I say, please tell,—what should be done with this sinner

Should they drag him away, after being tightly bound ?
And should he be devoured by the dogs ? Or, should he stay
on the stake [impaled] ? Or, should he be sawed down with
a saw ?

(54)

Cārudatta —Would what I say, be done ?

Sarvilaka —What doubt, here ?

Sakāra —Master, Carudatta ! I have approached [you] for
protection So, save [me] save Do what becomes you I shall
not act in such a way again

(Behind the curtain) Citizens, kill [or, lynch him] What
for is the criminal to live ?

[Vasantasena, removing the garland, the emblem of the con-
demned person, from Carudatta's neck, throws it on Sakara

Sakara —[O] daughter of the slave-by birth, be pleased, be
pleased I shall not again kill [you] So, save [me]

- १२ शर्विलक—अरे रे अपनयत । आर्यचारुदत्त आज्ञाप्यताम्—किमस्य पापस्यानुष्ठीयताम् ।]
 चारुदत्त—किमहं यद्ब्रवीमि तत्क्रियते ।
- १५ शर्विलक—कोऽत्र सदेहः ।
 चारुदत्त—सत्यम् ।
 शर्विलक—सत्यम् ।
- १८ चारुदत्त—यथेव शीघ्रमयम्
 शर्विलक—किं हन्यताम् ।
 चारुदत्त—नहि नहि । मुच्यताम् ।
- २१ शर्विलक—किमर्थम् ।
 चारुदत्त—शत्रु कृतापराधः शरणमुपेत्य पादयो पतितः ।
 शस्त्रेण न हन्तव्यः ।
 शर्विलक—एवम् । तर्हि इवमि साधताम् ।
 चारुदत्त—नहि । उपकारहतस्तु कर्तव्य ॥ ५५ ॥
 शर्विलक—अहा आश्चर्यम् । किं करोमि । वदस्वार्थः ।

Sarvilaka —O you, remove [him] Noble Carudatta, please order—what should be done with this sinner

Carudatta --Would what I say, be done ?

Sarvilaka --What doubt here ?

Cārudatta - True ?

Sarvilaka --True

Carudatta --If so quickly [let] this one

Sarvilaka --What be killed ?

Cārudatta --No, not at all—be released !

Sarvilaka --What for ?

Cārudatta —

An enemy [although] committing an offence, fallen on the feet having sought protection, should not be killed with a weapon

Sarvilaka --All right then—should be devoured by dogs ?

Cārudatta --Not indeed —

should be made one killed by obligations ! (55)

Sarvilaka --Oh, wonder ' What shall I do ? Let the noble one speak out

चारुदत्त — तन्मुच्यताम् ।

शर्विलक — मुक्तो भवतु ।

शकार — हीमादिके । पच्चुज्जीविदे हि । [आश्चर्यम् । मत्पुज्जीविनोऽस्मि ।]

(इति पुरुषै सह निष्क्रान्त) (नेपथ्ये कलकल)

(पुनर्नेपथ्ये) एसा अज्जचालुदत्तसस बहुआ अज्जा धूता पद वसणञ्चले विल ५
गन्त दारअ आविस्सवन्ती बाण्णभरिदिणअणेहि जणेहि णिवारिज्जमाणा पज्ज
लिदे पावए पविसदि । [एपायचारुदत्तस्य वध्वाया धूता परे वसनाञ्चले विलगन्तम् दार
कमाक्षियन्ती नाप्यभरितनयनेजनेनिर्वार्यमाणा प्रज्वलिते पावके प्रविशति ।] ५

शर्विलक — (आश्चर्यं नेपथ्याभिमुखमवलोक्य) कथं चन्दनक ।
चन्दनक किमेवम् ।

चन्दनक — (प्रविश्य) किं ण पेम्तदि अज्जो । महाराअप्पासाद १२
दक्खिणेण महन्तो जणसमदो वट्ठदि । (एसा इत्यारि पुन पठति) कथिदं भ
मए तीए जया — अज्जे मा साहस करेहि । जाविदि अज्जचारुदत्तो ति ।
परतु दुक्खवावुट्ठदाए को सुणेदि को पत्तिआएदि । [किं न पश्यत्यार्य । महा १५
राजप्रासाद दक्षिणेन महाज्जनसमदो वर्तने । कथितं च मया तस्यै यथा — आर्ये मा
साहस कुरुष्व । जीवत्यार्यचारुदत्त इति परतु दुःखव्यापृतनगा कं शृणोति कं
प्रत्ययते ।] १०

Carudatta — So let [him] be set free

Sarvilaka — Let [him] be free

Sakāra — Wonderful I have been restored to life

[Exit with the guards

[A confused noise behind the curtain

(A man behind the curtain) Here is the noble Dhuta, wife of
the noble Carudatta, pulling away the son clinging to [her] feet
[and] the hem of [her] garment entering into the blazing fire,
[though] being warded off by people with [their] eyes filled
with tears

Sarvilaka — (Listening, looking towards the curtain) How '
Candanaka [has come] ! Candanaka what [is] this

(Entering) Candanaka — What Does not the noble one
see ? There is, to the south of the King's palace a huge con-
course of the people (Repeats ' Here etc again) And I
[actually] told her thus — ' Lady do not do [this] rash deed
The noble Carudatta does live But owing to being overcome
with grief who listens who believes ?

चारुदत्त — (सोद्वेगम्) हा प्रिये जीवत्यपि मयि किमेतद्व्यवसितम् ।
(ऊर्ध्वमवलोक्य नीचं नि स्वस्य च)

न महीतलस्थितिसहानि भवच्चरितानि चारुचरिते यद्यपि ।

उचित तथापि परलाकसुखं न पतिव्रतेऽथ विहाय पतिम् ॥ ५६ ॥

(इति मोहमुपगत)

शर्विलक — अहो प्रमाद ।

एतया सर्पणं तत्र माहमायाऽत्र चागत ।

हा धिक्प्रयत्नवेफल्यं दृश्यते सर्वतोमुखम् ॥ ५७ ॥

यसन्तसेना—समस्तसिद्धि अज्ञो । तत्त गदुअ जीवावेदु अज्जाम् ।

अण्णथा अर्धीरत्तणेण अणत्थो सभावीअदि । [समाश्वसित्वाये । तत्र गत्वा जीव-
यत्वार्याम् । अन्यथाधीरत्वनानर्थं सभाव्यते ।]

चारुदत्त — (समाश्वस्य सहस्रोत्थाय) हा प्रिये क्वासि । देहि मे प्रति-
वचनम् ।

Cārudatta — (*Despondently*) Alas ! Beloved ! Even though I am alive what is this determined upon [by you] ? (*Looking upwards and sighing heavily*)

Even though your doings [O you] of charming [or noble] behaviour are not worthy of association [that is, are too noble to be associated] with [lit stay on] the earth region still, enjoyment in the other world [that is heaven] [O] chaste one [is] not proper on your part leaving [your] husband [on the earth] : (56)

[*Faints away*]

Śarvilaka — Oh, the disaster !

Proceeding there hastily [is absolutely necessary] here has the noble one got into a swoon. Alas ! Fia Fruitlessness of efforts is [to be] seen on all sides [lit facing everywhere] ! (57)

Vasantasena — Be comforted noble one Going there, you should make the noble lady live Otherwise owing to hasty action [on her part] a disaster would possibly result

Cārudatta — (*Recovering getting up suddenly*) Alas ! Beloved, where are you ? Give me a reply

चन्दनकः—इदो इदो अज्जो । [इत इत आर्यः] (इति सर्वे परिक्रामन्ति) ६
 (तत श्विशानि यथानिर्दिश धृता चेलाञ्चलमाकर्षन्विदूषकेणानुगम्यमानो रोह-
 सेनो रदनिका च)

धृता—(सासम्) जाइ मुखेहि मम् । मा विगं करेहि । भीआमि १
 अज्जउत्तस्य अमङ्गलकण्णणादो । [जान मुञ्च माम् । मा विन्न कुम्प । विभेम्यायं-
 पुत्रस्यामङ्गलाकर्षणान् ।] (इत्युन्थायाञ्चलमाकृष्य पावत्राभिमुख परिक्रामन्ति)

रोहसेनः—माइ अज्जए पट्टिवालेहि मम् । तुए विणा ण सम्कुणोमि १२
 जीविदं थरेइम् । [मानार्ये प्रतिपालय माम् । त्वया विना न शक्नोमि जीवित
 धर्तुम् ।] (इति त्वरितानुपमृत्य पुनश्चलं गृह्णाति)

विदूषकः—मोदीए दाव बम्हणीए भिण्णत्तणेण चिदाधिरोक्षणं पावं उदा- १५
 हगन्ति रितीओ [भवन्त्यास्तावद्वाङ्मया भिन्नत्वेन चिदाधिरोक्षणं पापमुदाहरन्ति रुदयः]

धृता—वरं पावाचरणे । ण उण अज्जउत्तस अमङ्गलकण्णणम् ।
 [वर पावाचरणम् । न पुनर्यपुत्रस्यामङ्गलाकर्षणम् ।] १८

शर्विलकः—(पुरोऽवलोक्य) आसन्नहुतवहार्या । तत्त्वर्षतां त्वर्षताम् ।
 (चारुदत्तस्वरितं परिक्रामन्ति)

Candanaka—This way, this way, sir [All move about
 (Then enter Dhūtā as described, Robasena dragging the skirts
 of her garment, being followed by Vidūsska, and Radanikā)

Dhūtā—(With tears) Darling, leave me Do not put any
 obstacle [in my way] ! I am afraid of hearing the inauspicious
 news about my Lord. [Rising up, snatching away her skirts, moves
 about towards the fire

Rohasena—Mother, Madam, wait for me. I can not remain
 alive [lit bear life] without you. [Approaching quickly, again
 holds her skirts

Vidūssaka—In the case of you, a Brāhmana woman, for
 the matter of that, the sages declare mounting the funeral fire sepa-
 rately [or, independently, without the husband's body] a sin.

Dhūtā—Better committing [that] sin, but not hearing
 inauspicious news about my Lord'

Sarvilaka—(Looking in front) The noble lady is quite
 near the fire. So, make haste, make haste'

[Cārudatta moves about in haste

२१ धृता—रअणिण् अवलम्ब दारअम् । जाव अह समीहिद् करेमि । [अन्तिके अवलम्बत्त्वं दासकम् । यावद्गह समीहितं करोमि ।]

चेटी—(सकरुणम्) अह पि जधोवदेसिणिमिहि भट्टिणीए । [अहमपि यथोपदेशिन्यस्मि भट्टिन्या ।]

धृता—(विदूषणमवगाह्य) अज्जो दाव अवलम्बेकुं [अभ्यस्तावदवलम्बताम् ।]

विदूषक—(सोवेगम्) समीहिद्दसिद्धिए पउत्तेण बग्गहणो अग्गदो कादच्चो ।

२७ अदो भोदीए अह अगणी होमि । [समीहितसिद्धये प्रवृत्तेन ब्राह्मणोऽग्रे कर्तव्य । अतो भवत्या अहमग्रणीभवामि ।]

धृता—कथ पच्चादिट्ठमिह दुवेहि । (बालरुमालिङ्गच) आद् तुम ज्जेव पज्जवट्ठावेहि अत्ताण अग्गहण तिलोदअदाणाअ । अदिक्कन्ते किं मणोरेहेहि ।

(सनि इवासम्) ण इस्सु अज्जउत्तो तुम पज्जवट्ठाविससदि । [पथ प्रत्यादिषा स्मि द्वाभ्याम् । जात एवमेव पर्यवस्थापयामानमस्माकं तिलोदकरणाय । अतिक्रान्ते

२३ किं मने रथे । न खल्वार्यपुनस्त्वा पर्यवस्थापयिष्यति ।]

२४ चारुदत्त—(आरुप्यं सहसोपसृत्य) अहमेव पर्यवस्थापयामि बालि शम् । (इति बालकं बाहुभ्यामुत्थाप्य वक्ष्यमान्निङ्गति)

Dhūta —Radanikā take hold of the boy, while I carry out [my] desire

Ceti —(*Pi eously*) I too would be acting as instructed by [the actual example of my] Mistress.

Dhūta —(*Looking to Vidusaka*) May the noble one hold [or, take care of him] for the matter of that

Vidusaka —(*In a flurry*) A Brāhmana should be given precedence [i. e. placed at the head or in front] by one starting action for the accomplishment of the desired object So, I shall be going ahead of you [in this matter]

Dhūta —How, I have been repudiated by both of them ! (*Embracing the boy*) Darling do you alone look after yourself, for [the purpose of] offering libations of sesamum water to us ! What [use] of [that is entertaining] desires when [the object has] gone beyond reach ! (*Slung*) My Lord can not indeed look after you !

Carudatta —(*Leaving suddenly approaching*) I alone would be taking care of [my] boy [*Lifting up the boy with his arms embraces him by the bosom*

धूता—(विलोक्य) अम्हे । अज्जउत्तस्स ज्जेव सरसजाओ । (पुनर्नि ३६
 पुत्र निरूप्य सहर्षम्) दिट्ठिथा अज्जउत्तो ज्जेव एसो । पिअ मे पिअम् ।
 [आश्रयम् । आर्यपुत्रस्यैव स्वरसयोग । ष्टिचार्यपुत्र एवैव । प्रिय मे प्रियम् ।]

बालक—(विलोक्य सहर्षम्) अम्मो । चावुक्को म परिस्सजदि । (धूता ३९
 प्रति) अज्जए वट्टवीअसिंसावुक्को ज्जेव म पज्जवहावेदि । [आश्रयम् । तातो
 मा परिष्पजनि । आर्ये वृषसे । तात एव मा पयवस्थापयति ।] (इति प्रत्यालिङ्गति)

चारुदत्त—(धूता प्रति)

हा प्रयसि प्रेयसि विद्यमाने कोऽय कठोरो व्यवसाय आसीत् ।

अम्भोजिनी लोचनमुद्रण किं भानाघनस्तगमिते करोति ॥ ५८ ॥

धूता—अज्जउत्त अहो ज्जेव सा अचतण्णत्ति चुम्वीअदि । [आर्यपुत्र
 अनएव साचेतनेति चुम्ब्यते ।]

विदूषक—(दृष्ट्वा सहर्षम्) ही हा मा एदेहि ज्जव अच्छीहि पिअव
 अस्सो पेक्खीअदि । अहो सदीए पहावो जदो जणप्पवेशव्ववसाएण ज्जेव
 पिअसमागम पाविदा । (चारुदत्त प्रति) जेडु जेडु पिअवअस्सो । [आश्रय भो
 एताभ्यामेवाक्षिभ्या प्रियवयस्य प्रेक्ष्यते । अहो सया प्रभाव यतो ज्वलनप्रवशयव
 सायेनैव प्रियसमागम प्रापिता । जयतु जयतु प्रियवयस्य ।]

Dhūta —(Seeing) O wonder [This is] a voice of my Lord
 himself' (*Agan carefullj scrutinsng u ll joy*) Luckily, it
 [is] my Lord himself Very agreeable to me very agreeable

Balaka —(*Beholding with joy*) Wonder Papa is embracing
 me' (*To Dhuta*) Mamma you are prospering Papa himself
 would be looking after me [*Embraces in return*

Cārudatta —(*To Dhuta*)

Alas! Beloved When [your] beloved [husband] was
 [actually] alive what [or how] was this cruel determination
 [on your part]? Does the [sun] lotus-creeper effect the clos-
 ing of the eyes [the lotus petals] while the sun is [still] not
 gone to set? (58)

Dhūta —My Lord for that very reason she is kiss^{ed}
 because it animate

Vidusaka —(*Seeing with joy*) Ha Ha Oh! [My] dear
 friend is being seen [by me] with these very eyes! Oh the
 power of a chaste wife In that merely by the determination to
 enter into the fire she has secured union with [her] dear hus-
 band (*To Carudatta*) Victory victory to [my] dear friend

चारुदत्त —एहि मैत्रेय । (इत्यालिङ्गति)

१ चेटी—अहा सविधानम् । अज्ज वन्दामि । [अहो सविधानम् ।
आय वन्दे ।] (इति चारुदत्तस्य पादयो पतति)

चारुदत्त—(पृथे कर दत्वा) रदनिके उत्तिष्ठ । (इत्युत्थापयति)

१२ धूता—(वसन्तसेना वृष्ट्वा) दिट्ठिआ कुसलिणी बहिणिआ । [दिष्ट्यं
कुशलिनी भगिनी ।]

१५ वसन्तसेना—अहुणा कुसलिणी सबुत्तम्हि । [अधुना कुशलिनी
सवृत्तास्मि ।] (इत्यन्योऽयमालिङ्गति)

शर्विलक—दिष्ट्या जीवितमुद्द्वर्ग आर्य ।

चारुदत्त—युष्मत्प्रसादेन ।

१० शर्विलक—आय वसन्तसेने परितुष्टो राजा भवतीं वधूशब्देनानुगृह्णाति ।
वसन्तसेना—अज्ज कदत्थम्हि । [आर्यं वृत्तार्थास्मि ।]

शर्विलक—(वसन्तसेनामवगुण्ठय चारुदत्त प्रति) आर्यं किमस्य भिक्षोः

२१ क्रियताम् ।

Carudatta —Come on Maitreya ! [Embraces him

Ceti —Oh the wonderful set of circumstances ! Sir, I salute
[you] [Falls at Carudatta's feet

Carudatta —(Patting her on the back) Radanikā, rise up
[Helps her to get up

Dhūta —(Seeing Vasantasena) Thank God ! [My] sister
[is] hale and hearty

Vasantasena —Now I have become hale and hearty
[They embrace each other

Sarvilaka —Luckily the noble one has the [whole] circle
of [his] friends alive [and safe]

Carudatta —Through your favour !

Sarvilaka —Lady, Vasantasena, the King highly pleased
[with you] favours you with the title of 'Vadhu' [a law fully
wedded wife]

Vasantasena —Sir, I have [now] all my desires fulfilled.

Sarvilaka —(Pulling the veil on Vasantasena to Carudatta)
Sir what should be done with this Bhiksu ?

चारुदत्त —मिशो किं तव बहुमतम् ।

मिशु —इम ईदिश अणिच्चत्तण पेमित्तअ दिउणतल मे पव्वज्जाए बहुमाण सवुत्त । [इमीदृशमनि यत्प्रस्य द्विगणतस मम प्रवज्याया बहुमान सवुत्त ।] २४

चारुदत्त —सस हृदोऽस्य निश्चय । तद्युधिभ्या सर्वविहारेषु कल्पतिरय क्रियताम् ।

शार्विलक —यथाहार्यं ।

२७

मिशु —पिअ णा पिअम् । [मिय न मियम् ।]

वसन्तसना —सपद जीवाविदग्धि । [सायत जीवापितास्मि ।]

शार्विलक —स्यावरकस्य किं क्रियताम् ।

३०

चारुदत्त —सुवृत्त अदासा भवतु । त चाण्डाला सर्वचाण्डालानामधिपतयो भवन्तु । चन्द्रक पुथिवाइण्डपालको भवतु । तस्य राष्ट्रियस्यालस्य यथैव क्रिया पूर्वमासीत् वर्तमाने तथैवास्यास्तु ।

३३

शार्विलक —एव यथाहाय । परमन मुञ्च मुञ्च । व्यापाइयामि ।

Carudatta —Bhiksu what is most desired by you ?

Bhiksu —seeing this transitoriness of such kind [of earthly objects] n v high regard for renunciation has become doubly strengthened

Carudatta —Friend [quite] fixed [is] his determination ! So let him be made the Chief monk [Archbishop] over all convents in the country [lit on the earth]

Sarvilaka —As the noble one says

Bhiksu —Very agreeable to us very agreeable

Vasantasena —Now I have been [fully] restored to life

Sarvilaka —What should be done with Sivavaraka ?

Carudatta —Let him of excellent conduct be freed from bondage Let those Candālas be the Chiefs of all Candālas ! Let Candanaka be the Chief of the Police in the [whole] country Whatever status was there formerly for the King's brother in law let the same be there even in the present

Sarvilaka —[It would be] thus as the noble one says. But [still] leave him [Sakāra alone] leave I [want to] kill [him]

चारुदत्त — अभय शरणागतस्य । (संतु कृतावराध. (१०-५५) इत्यादि
३६ पठति)

शर्यिलक — तदुच्यते किं ते भूय प्रिय करोमि ।

चारुदत्त — अतः परमपि प्रियमस्ति ।

लब्धा चारित्रशुद्धिश्चरणनिपतितः शत्रुरप्येष मुक्त
प्रोत्सवातारातिमूल प्रियसुहृदक्षलामायकः शास्ति राजा ।

प्राप्ता भूय प्रियेय प्रियसुहृदि भवान्संगतो मे वयस्यो

लभ्य किं चातिरिक्त यदपरमधुना प्रार्थयेऽहं भवन्तम् ॥ ५९ ॥

काञ्चिनुच्छेद्यति प्रपूरयति वा काञ्चिन्नयत्युन्नतिं

काञ्चिन्वातविधौ करोति च पुन काञ्चिन्नयत्युन्नतान् ।

अन्योन्य प्रतिपक्षसंहतिमिमा लोकस्त्रियति बोधय-

क्षेप क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधि ॥ ६० ॥

तथापीदमस्तु (भरतवचनम्)

Cārudatta — Freedom from fear to him who has approached for protection [Repeats An enemy [al though] offendin] etc X-55

Sarvilaka — Then speak out, what further very agreeable thing I should do to you

Carudatta — Is there any further very agreeable thing than this ?

The clearing off of [my] character has been accomplished , this enemy too fallen at [my] feet has been set free [my] dear friend Āryaka who has exterminated the [very] roots of [his] enemies, rule over the earth [as] king this beloved has been again secured you united with [my] dear friend [Āryaka] [have now become] my friend, what else [beyond this] remains to be secured, which I should be now asking you for ? (59)

It empties or fills up some it elevates some and makes some undergo falling down, and makes some anxious, [thus] making [all] realise this state of things in the world, the mutual union of opposites, here does fate indulge in sport, attached to the maxim of the ' well-machine and buckets ' ! (60)

Still let there be this—

(The concluding Verse fiction by the Actors)

क्षीरिण्यः सन्तु गावो भवतु वसुमती सर्वसपन्नसत्या
 पर्जन्य कालवर्षी सकलजनमनोनन्दिनो यान्तु वंता ।
 मोदन्तां जन्मभाज सतनमभिमता ब्राह्मणाः सन्तु सन्त
 श्रीमन्त पान्तु पृथ्वीं प्रदामितरिपवो धर्मेनिष्ठाश्च मृपाः ॥ ६१ ॥

); (इति निष्क्रान्ता सव)

इति संहारो नाम दशमोऽङ्कः ।

समाप्तं मृच्छकटिकम् ।

May cows be abounding in milk may the earth have crops
 thriving in every way • may rain be falling at proper times
 may winds blow on, delighting the minds of all people,
 may [all] creatures be greatly delighted [or, happy], the
 Brāhmanas always respected, may good men be endowed
 with wealth and may kings protect the earth, with [their]
 enemies subjugated and devoted to righteousness [or, piety]'

(61)

[*Exeunt Omnes*]

Here ends the Tenth Act called Śūlārī [Winding up]

Here ends [the play] Mṛcchakāṭikā [The Clay-cart]

NOTES

The *Mrechakatika* opens with two verses for its Nāndī (नन्दन्ति देवता अस्याम् अनर्था वा, or नन्दन्तीति) which is therefore अष्टपदा (if we understand पद to mean 'a line' or 'a quarter of a verse'). For the definition of the term Nāndī, see Appendix A

(1) **CONSTRUCTIVE** पर्यङ्कप्रन्थिवन्धद्विगुणितसुजगानाश्चेष्टसंवीतजानोः, अन्त-प्राणावरोधव्युपरतसकलज्ञानरुद्धेन्द्रियस्य, आत्मनि आत्मानम् एव तत्त्वदृष्ट्या व्यपगन्तकरणं पश्यतः शमो, शून्येक्षणघटितलयब्रह्मलक्षण समाधि व पातु। (शाङ्ख्यविकीर्तितम्)

पर्यङ्के प्रन्थिवन्धेन द्विगुणितानां सुजगानाम् आश्लेषेण संवीते जानुपी यस्य ; अन्तःप्राणानाम् अवरोधेन व्युपरतं सरलं ज्ञानं तेन (or, येषां तानि) रुद्धानि इन्द्रियाणि यस्य ; विशेषेण अपगतं करणं यथा स्यात्तथा, शून्येन ईक्षणेन घटितं य स्य तेन ब्रह्मणि लक्षणम्. This verse describes the Samādhi or state of profound meditation on the Highest Self, when the Ātman is realised within oneself, with the distinction between ज्ञानं, ज्ञान and ज्ञेय being completely obliterated. (This is the निर्विकल्पक समाधि, the highest stage ; in the सविकल्पक समाधि, the knower retains the consciousness that he is the perceiver etc. The expressions आत्मानमेव and तत्त्वदृष्ट्या in the third line, and शून्येक्षणं in the fourth line, clearly point out that it is the निर्विकल्पक समाधि that is referred to here.) Naturally enough, in the Samādhi state, the sense-organs which enable one to perceive the external world, cease to function, so also the five vital airs or prānas and the अन्तःकरणं. The *Yogasāstra* recommends different postures or āsanas to enable one to concentrate one's mind on the Highest, with ease and comfort. And it is only after a long patient practice of these, coupled with the observance of various rules and regulations regarding the conduct of body and mind, that one is able to reach the stage of Samādhi (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा and ध्यान,—these seven Angas or means of attaining Yoga, have to be mastered, before Samādhi, the last step of the ladder is reached). पर्यङ्क...., Kālidāsa in his *Kumāra* (III. 45, 48 and 50) describes Siva's Samādhi in a similar strain (Read, पर्यङ्कबन्धस्थिरपूर्वकायमृज्जायते संनमितोमयासम्, 'उत्तमवामिद्विद्यमानं विदारत्रुणराज्जोमिथ्याङ्कवन्धे ॥') Siva was sitting with his legs on his thighs (somewhat like the position 'sitting load' in musketry practices), the upper part of the body

being straight and erect, and the hands placed on the lap. This is what is technically called a पर्यङ्क or वीरासन which is described as एक पादमधैस्मिन् विन्यस्योरपि सस्थितम् । इतस्मिन्स्था चोर् वीरासनमुदाहृतम् ॥ (वनिट्) Siva also wears serpents as ornaments over his person. In the पर्यङ्क posture the भुजगारूपेण would naturally be द्विगुणित and would be covering up the knees. Some take पर्यङ्क to mean the योगपङ्क which is described as पृष्ठान्तो समागो वल्ल वलयश्च हम् । परिवेष्ट्य यदूर्ध्वंस्तित्थेत्तयोगपङ्कम् ॥ But then द्विगुणित loses much of its force as going with भुजग, and the knees could hardly be said to be covered up by the योगपङ्क, which is tied below the knee, going round the back. One commentator explains as follows—पर्यङ्कस्य साधारण-खट्वाया प्रथ पादै सुह तिर्यग्दण्डाना सयोगस्थले यो वन्यो वन्यनरञ्जु तद्ग एतेन यथा पादै सह तिर्यग्दण्डाना सविदेशे द्विगुणितरञ्जुभिर्वद्धतया उपरि गुह्यरभासपातेऽपि खट्वाया स्खलन न सम्भवति तथा सपण आनुयुगलस्यः दृढवद्वया एकभावेन सदीर्घकाल-मयुषविष्टस्य कदाचिदसत्त्वादनकितभावेन पद्मासनस्य स्खलनं न संभवतीति दर्शितम्. This hardly seems satisfactory अन्त Cf अन्तधराणा मस्ता निराधात्रिवातानिष्कम्पामिव प्रदीपम् (Kumara III 48) The प्राणा are five, हृदि प्राणा गुदेऽपान समानो नाभिसस्थित । उदान कण्ठदेशस्योऽपान सर्वैरीरग ॥ (कश्चित् नागकुर्मृकलद्वदत्तधनवयाख्या पद्मान्ये वायव सन्तीति वदन्ति । तत्र नाग उद्दिग्णकर । कुर्म उन्मीलनकर । कल उन्मूलनकर । दत्त उन्मूलनकर । धनवय पोषणकर । Vedantasāra) In a Samadhi the vital airs cease to function and the body remains absolutely steady, the same is the case with the Indriyas (cf मनो नवद्वारानिपिदृष्टि हृदि व्यवस्थाप्य समाधिदयम् ; Kumara III 50, the नवद्वारा are नयनश्रवणे द्वे द्वे नासिके वदन तथा । पायूपस्थौ च देहेऽस्मिन् नवद्वाराणि देहिनाम् ॥) which are eleven, five ज्ञानेन्द्रिय (eye, ear, nose tongue and touch) mind, and five कर्मेन्द्रिय, here the five ज्ञानेन्द्रिय are meant. In order to realise the Paramātmā, a person must look inwards, the Indriyas all look outwards and so the knowledge of the Ātmā can never be had from them (परादि रानि व्यसृण्वयञ्जस्तस्मान् पराक् पश्यति नातरात्मन्) The mind has therefore to be withdrawn from the senses and concentrated on the self in the हृदयाकाश or the देहकाशा आत्मन्या Cf यमश्च वेदविद् विदुस्तस्मान्मानमात्मन्यदलोऽयन्तम् ॥ Kumara III 50, यत्रो-परमते किं निश्चं योगनेत्रया । यत्र वैरागनात्मान पश्यन्नात्मनि तुष्यति ॥ Gita VI 20 व्यपगतानि करणानि यथा तथा व्यपगतकरण goes with पश्यत आत्मगाक्षाकार or self realisation does not require any करण or means for its production because all the करण- cease to function at that time; hence, only सत्त्वगुणित can be responsible for any 'seeing' effected, in the form of अहं ब्रह्मास्मि शन्य, लय is एकताननाप्रवाह or complete

absorption the ईक्षण is शून्य because it ignores the whole of the external phenomena

(2) The poet praises in this verse the कण्ठ of Siva नालकण्ठ is an epithet of Siva on account of the नील colour of his कण्ठ which was the result of his drinking the Halahala poison, one of the fourteen 'jewels' churned out of the ocean by the gods and the demons. The other jewels such as लक्ष्मी वीस्तुभ पारिजात etc were readily taken possession of by the big gods Vishnu and others no one however volunteered to take the poison Siva took it and had to keep the moon on his head to allay the burning effect of the poison, which however did succeed in making his कण्ठ नील or dark. A water cloud is also dark-coloured गौरी—an epithet of Pārvatī (रागाग्निदग्धहा सा पुनर्जाता हिमालये । शङ्खेन्दु कुन्दधवला तथा गौरी तु सा स्मृता इ) Her hand is compared to विद्युक्तेजा, the common property being 'brilliance or splendour'

Bharata lays down that the Nandi should be Kāvāthasucaka, that is it should be suggestive of the plot of the play. It is not always the case, but commentators often make very fantastic efforts to make the Nandi of a play suggest some incident in it by hook or crook. The first verse of the present Nandi can hardly be made to be Kāvāthasucaka, in the second verse, Gaurī and Nilakantha can be said to suggest Vasantaseñā and Cāradatta, and the expressions श्यामाशुभ्र and विद्युक्तेजा suggest that their meeting is going to take place in thunder, lightning and in rain. I. 2. 1—नान्यन्ते सूत्रार—The Nandi is the concluding prayer of the Purvaranga, an elaborate religious ceremony performed to appease the stage-dæty, before the actual representation of the play commenced. In practice, the Purvaranga came to be abridged a good deal only the Nandi being religiously performed. The Sūtradhara recites the Nandi, and then either he himself or the Sthapaka (an actor similar to him) carries on the Prologue to the play. No stage direction is given before the Nandi, because the play proper commences after it and because the Mangala sloka should have nothing whatsoever preceding it सूत्रार—The Manager who holds as it were the threads of the play through his hands (सूत्रधारयतीति नान्यन्त्यदन्तु इति तन्मूत्र स्यात्प्रदीपकम्) The name appears to have been derived from that of an exhibitor of dolls and paper figures, exhibitions of which seem to have preceded dramatic representations which

were evolved out of them परिषद्—the assembly, the audience, poss s ing according to the Nāṭyaśāstra, the following qualifications अव्यभिचारीन्द्रिये षड् उद्वापोहविशारद । व्यक्तदापोऽनुरागी च स नाट्ये प्रेक्षक स्मृत । यस्तुष्टे तुष्टिनायाति दाके शास्त्रमुपति च । दैन्ये दीनत्वमन्येति स नाट्ये प्रेक्षक स्मृत ॥ XVII 51-52 अत्र परिश्रमेण—The stock expression is अल्पमिति विस्तरेण The विस्तर or परिश्रम refers not to the extent of the Nandi but to that of the whole Purvaranga, hence we find this expression used even in the Uttararamacarita which has a single small verse for its Nandi I 2 2—आर्यमित्रान्—मित्र is an honorific affix. An आर्य is thus described—वर्तव्यमाचरन् काममकर्तव्यमनाचरन् । निष्ठिति प्रवृत्ताचारे न तु आर्य इति स्मृत ॥ Or कुलं शीलं दया दान धर्मं सत्यं कृतज्ञता । इहाह दानं यत्वनत्तानार्यान्मप्रचक्षते ॥ मृच्छकटिकम्—This can be interpreted in two ways—(1) मृद दारुणिका, or मृदा निर्निता शकटिका—a toy cart made of earth This word is then metaphorically identified with the play, the identification being based upon प्रतिपादपादकभाव It thus becomes an adjective to प्रकरण, and so we get the neuter form मृच्छकटिकम् The adjective मृच्छकटिकम् again is to be understood as a noun in the sense of the play of that name according to Vāmana's dictum विशयगानानुप्रयोगो विदोष्यप्रतिज्ञा । Or (2) मृच्छकटिका 'व्ययते यस्मिन् तर्' (a case of अधिकरणबहुव्रीहि compound) Though the play contains various other matters the name is to be justified according to the maxim प्राधान्येन व्यपदेशा भवन्ति (See Introduction for the appropriateness of the name मृच्छकटिक) I 2 3—प्रकरणम्—See Introduction

(3) द्विरदानं (द्वौ रदौ यस्य स द्विरद an elephant) or द्विरदेषु इन्द्र (the best the Lord) तस्य गति इव गति यस्य—the gait of an elephant—majestic and dignified of धारोद्धता ननयति गतिर्धारणीम् । Uttara VI चकारस्य नेत्रे इव नन यस्य the eyes of the Cakora are reddish in colour and they are said to become redder still at the sight of poison In Raghū VI Indumatī is addressed as चक्रोराशि शोभन विग्रह (body) यस्य A द्विज is a member of the first three castes Brāhmana Kṣatriya and Vaiśya who alone are entitled to the सस्कार (जन्मना यायते षड् सस्काराद् द्विज उच्यते) Here द्विज apparently means a Kṣatriya कवि—एतत्कवि कविर्बभूव to remove the tautology कवि should be taken in one case to mean 'author' 'scholar'

(4) This verse describes in brief, the whole career of King Sudraka. He was a well read man conversant with both religious and profane literature, arts and sciences, specially

mathematics or astronomy, and the science of training elephants. He was a worshipper of Siva who cured him of some eye-disease. He performed an Asvamedha sacrifice and having lived for full one hundred years and ten days, ended his life by throwing himself into the fire. ऋग्वेद—the chief Veda of the four Vedas. It contains prayers to different deities like Indra, Agni, Varuna etc. सामवेद contains hymns mostly taken from the Rgveda, and is to be chanted or sung. गणितम्—mathematics, also astronomy and astrology. वैशिकी—वेश भवा—वेश means the abode of the courtesans and the courtesans were expected to be proficient in singing, dancing etc. So वैशिकी कला may mean 'fine arts in general'. Or वेश means 'dress' and वैशिकी कला, the art of putting on dress, suitable for different characters. Some take वेश to refer to King अग्निवेश (the contraction being on the lines of राम for बलराम, or भामा for सत्यभामा). वैशिकी कला thus meaning 'the Science founded by Agnivesa'. हस्तिशिखा—The reputed authors of works on Hstiasiksha, are पालशाय, गौतम, मृगचर्मन् and others. Kalidasa in Raghuv VI 27 describes the king of the Angas as having his elephants trained by the very founders of the science of हस्तिशिखा. King Sudraka was well versed in हस्तिशिखा, hence the propriety of the expression परिवारणमाहुयुद्धलुब्ध in the next verse. शर्व is an epithet of Siva. व्यपगत तिमिर यस्मात्—तिमिर, darkness, that is, ignorance, having secured the right knowledge of Ātman or तिमिर means 'the timar disease which makes a man blind'. Sudraka had his eye-sight restored to him as a result of Siva's favour (just as the post Mayura was cured of leprosy through the favour of the Sun, आदिरयादिमेयुरादीनामिवानर्धनिवारणम्, Kavyapra-kasa I). अश्वमेध—A sacrifice where a horse is the sacrificial victim. अथ मध्यते अत्र. Only a universal monarch could perform this sacrifice (अथ अश्वमेध इति नाम विश्वविजयिना क्षत्रियणाशुर्त्स्वल सर्वक्षत्रपरि-भावी महानुत्कर्षनिक्रम । Uttara IV). अग्निं प्रविष्ट—Sudraka seems to have ended his life by throwing himself into the fire (अत्र in Raghuv VIII throws himself into the sacred waters at the confluence of the Ganges and the Sarasyu). As committing suicide is forbidden by the Sastras (अपतामिवा ह्यसुरा नाम ते लोमास्तेभ्य प्रनिविधीयन्ते य आनिघानिन इत्येवमृयो मन्यन्ते । Uttara IV), commentators are unwilling to understand अग्निं प्रविष्ट in a literal sense. According to them, the expression is to be understood metaphorically in the sense of 'died'. We fail to see why the

expression should not be taken literally. It must be remembered that Sudraka had overstepped the limit of a hundred years for life and after installing his son on the throne, he might have, even with Śāstric justification, thought of terminating his life voluntarily! (Read the following quotation from Mallinātha's commentary on Rāghu VIII 94—
 अत्र पुराणवचनम्—समासन्तो भवयस्तु पातैर्महदादिभिः । दुर्भिक्ष्यैर्महाराजैः पीडिता वा भवन्तु य ॥ स्वयं देहविनाशाय सखे प्राप्त महामति । आत्रज्ञाण वा स्वर्गादिमहाफलनिगीयया । प्रविष्टे चलन दीप्तं सुयादनन्दन तथा ॥ एतेषामधिकारोऽस्ति नान्येषां सर्वत्र तु य ॥ नराणामय नारीणां सर्वेषु सर्वदा ॥) Sudraka could easily be regarded to have taken the 1 step स्वर्गादिमहाफलनिगीयया ।

(5) ककुद—ककुद literally means 'the hump of a bull, hence श्रेष्ठ eminent परवारणसङ्घुयुद्धलुब्ध—This expression can be interpreted in a number of ways—(1) परेषां (of the enemies) वारणा तै सह वाहुयुद्धे लुब्ध, (2) परा (powerful eminent) वारण तै, in both these interpretations वारण means an 'elephant' and in view of the special mention of हस्तिशिक्षा in the last verse, it appears that the poet wanted to refer to Sūdraka's daring in fighting with the elephants by his bare arms. Another meaning suggested is—(3) परेषां वारणाभ्यां (वारण repelling going with वाहु) वाहुभ्यां युद्धे लुब्ध—This is unsatisfactory, as we have to divide here the expression वाहुयुद्ध समरन्यमनी who had a great partiality for battle, that is, a great warrior welcoming every opportunity to show his valour in battle.

(6) अर्वाङ्तिपुरी—the modern Unyail, perhaps the most famous city referred to in Sanskrit literature. The women of अर्वाङ्ति are described as आवन्य एव निपुणा सुहृदा रतनमणि । इन्द्राणी सार्ववाह—सार्ववाह—a leader of a caravan, a merchant. Carudatta was a Brahmana by birth, but a merchant by profession. Mr Kale prefers to take the expression to mean 'a leader of the Brāhmana community' and suggests that the epithet सार्ववाह was retained as a family title. He says that Carudatta was not a merchant 'because he says भिक्षेण in III 26, and not वाणिज्येण which he would have done had he been a merchant. Mr Kale seems to have altogether ignored the अपि in भिक्षेणापि which completely gives his case way. Carudatta was going to have recourse to भिक्षा as a last resort and not 'because it is proper for a Brāhmana to beg' as Mr Kale tells us. It appears that owing to a series of reverses and great gifts in charity, Carudatta had to curtail

his expenses and business as well, and had practically retired from active business. दमनमेना—The names of courtesans should usually end in दत्ता or सेना (दत्तासेनान्तनामानि वेश्यानां कल्पयेत् सुधी ।) Supply कम्बु as the verb. The reading तस्य for यस्य in the second line makes the construction easier.

(7) इद—this play. Mr. Kale rejects this meaning on the ground that thereby the construction would be an absurd one—अस्यां च तत्कृती इदं प्रकरणं चकार. But when we take इदं to mean प्रकरणं, अस्यां च तत्कृती might be connected with stanza only, and stanza 7 can be understood independently. We are told in this verse, that the poet in the present play has concentrated upon depicting the following four things: (1) नयप्रचार (Sudraka often uses his words very loosely, and the student will come across many instances of looseness of construction as well in this play) (2) the progress of state-craft, referring to the revolution, or (iii) उपायविधान the use of various remedies, or (iii) proper course of conduct, exemplified in the doings of the hero and the heroine, (2) व्यवहारदुष्टता wrong legal procedure, as in Cārudatta's trial in Act IX व्यवहार is also used in the play in other senses, such as 'complaint', 'court of law', and 'affairs in general'. (3) खलस्वभाव—as exemplified in the character of Sakara. (4) भवितव्यता—the miraculous escape of Cārudatta and Vasantāsena from death, the installation of Āryaka as King, King Palaka's murder etc.

The passage from एतत्कवि किल (I 2 3) to the end of Stanza 7, is obviously from the pen of some one other than Sudraka as the use of expressions like प्रविष्ट (Stanza 4) कम्बु (Stanza 5), and चकार (Stanza 7) shows. (One commentator tries to justify the contention that these passages were written by Sudraka himself, by the argument that Sudraka being a गणितज्ञ could foretell his own death, and, so himself wrote the passages as they would be repeated by the Sutrādharā after his death. This, of course, is hardly convincing.) But that does not mean that the personal account about Sudraka given therein should not be regarded as a substantially faithful one. I 7 1—अस्मत्, this shows that the Sutrādharā was a music-master there so he describes the संगीतशाला as अस्मत्संगीतशाला इत्यादि—This is intended to suggest the penury of the hero. I 7 2—कुशील्या actors, bards, कुलित शीलमस्ति एषाम् or कुशील वान्ति referring to the low morality prevalent

amongst the actors, musicians etc. The word is also derived from पुन and लव, who were the first to recite the Ramāyana, and were regarded as the founders of bardic poetry.

(8) The house of an अपुन (न विद्यते पुन यस्य) is शून्य, void of all delight for a पुन is the आनन्दप्रस्थि par excellence (अन्तःकरणतत्त्वस्य दफन्या स्मृत्प्रथमम् । आनन्दप्रस्थिरेतेऽयमपत्यमिति वक्ष्यते ॥ Uttara III), and because a पुन prevents the father from falling into hell (पुनामो नरकायम्मात् पितरः प्रायतः सुतः । तस्मात् पुन इति प्रोक्तः स्वयमेव स्वयंभुवा ॥) One who has no real friend is in a worse condition, his house is चिरशून्य (चिर शून्यम्, blank for all time), or शून्य might mean शून्यत्व as Śrinivāśacārya suggests (शून्यत्वपरमशून्यशब्दः । येनाभ्युदयस्सविशेषरमणीय परिभाषापि व्युत्पत्तिरेव । तत्र सत्तयैव प्रीतिमाचक्षता मित्रेण विना स्वात्मैवासात्तान् भावः), or the expression conveys the idea that all time is blank in the case of a person who has no सन्निभः. So that, in the case of a दारिद्र्यः, both दश and काल and गृह are शून्य I 8 1—चिरः, समीपम्—गत वायु नर्तन च, the Sutrādhāra appears to have been employed to sing before the idol in a temple etc from early morning (Mr. Kale thinks that the Sutrādhāra's exhaustion was due to his taking part in the Purvaranga, but this would mean that the staging of the play started in the early morning for which there is no authority) प्रचण्डस्य दिनकरस्य (the rays of the sun in summer in a tropical country like India, are very scorching) किरणैः उच्छुर्कं पुष्करशीलं तद्गद् I 8 2—खटखटगयेते—खटखट इव आचरति इति खटखटगयेते—खटखट an onomatopoeitic word and denominative from it by adding य (what we call in Marathi चुर्चुरनात would be a more correct description of the eyes. The eyes are not crackling through hunger directly this is intended to suggest the असवद talk of Sakara in the play) I 8 3—किंचिद् goes with प्रातराशः, where किञ्चिद् is an अव्यय प्रातराशः—Something eaten in the morning, a little food as opposed to the substantial quantity consumed at the mid day dinner I 8 4—कार्यवशात्—because his business was with his wife who should be addressed in a language she could understand प्रयोजनवशात्—the Sutrādhāra is to play the role of a poverty-stricken person, hence the necessity of speaking in Prakrit according to the rules of dramaturgy (कार्यवशतोत्तमादीनां कार्यो भयान्यतिक्रमः । ऐश्वर्येण प्रनतस्य दारिद्र्योपहतस्य च । उतमस्यापि पठत प्राकृतं सप्रयोजयेत् ॥) Candanaka (Act VI) and Vāsanta-senā (Act V etc), though usually speaking Prakrit, are made sometimes to speak Sanskrit in the play

Characters in Sanskrit dramas are divided into three classes—उत्तम (speaking only Sanskrit, appearing never in विष्कम्भस or प्रवेशक strictly speaking, only the hero is an उत्तम character, the heroine speaking Prakrit is a नीच character), मध्यम (speaking Sanskrit and introduced also in विष्कम्भस) and नीच (all minor characters women, Vidusaka etc) The Nāṭyaśāstra lays down definite rules as to which characters should speak Prakrit and the sub-divisions thereof (See Introduction) I 8 16—अविद्, अविद्—indeclinable meaning 'Alas' I 8 19—सविधानकम्—Turn of events, incidents etc The poet is here indirectly suggesting that the plot of the play is quite unusual (अन्यद्). The same expression is used in the Malatīmādhava for the same purpose आयामि धूमि—Any one who has witnessed an Indian cooking place on the occasion of the celebration of, say, a wedding ceremony would readily see how very faithful the description in the text is. Large quantities of rice were being cooked and the तण्डुलदक (the water with which the rice is washed before being boiled) was allowed to run freely in the courtyard path (स्थ्या is not the street, but just the path in the courtyard. In the absence of any drainage system, all the water was allowed to run on in the open). Big लोहपात्राः are used for frying purposes on such occasions, as it is rather difficult (and also dangerous) to lift them up, it is usual to drag them over the ground and the black iron of the पात्राः made blacker still by the smoke and soot, leaves a very clear impression on the ground over which the पात्राः are dragged, this impression corresponds to the विशदक mark in the case of a lady (identified with the धूमि) आयामी तण्डुलदकस्य प्रवाह यत्र सा (स्थ्या), लोहपात्राहस्य (Marathi कर्द) परिवर्तनेन कृणा शारा (variegated) च, कृत विशेदक यथा सा विशेदक is the ornamental painting mark on the face or forehead apparently mixed with Kāsturika (so that it might be कृष्णशारा). I 8 21—तर्कि The Sutrādharma could think of accounting for the change of circumstances showing great prosperity, only by supposing that some old ancestral treasure had been suddenly unearthed I 8 23—प्राणाधिकम्—प्राणेभ्यः or प्राणेषु अधिर्द् यथा स्यात्तथा, more than what life can bear, the reading प्राणात्तय (प्राणानाम् अत्यय- यथा स्यात्तथा) means the same thing ultimately. The Sutrādharma had never in his life seen so much food and so is wondering whether he was dreaming about the whole thing

which did not actually exist I 8 24—वर्णक गुम्फति this and the लण्डुलदफ and लेहफगह suggest the description of Vasantasena's mansion in Act IV According to Mr Kale वर्णक पिनटि refers to S kāra's attempt to crush Carudatta (who belonged to the chief of the Varnas) सुमनसो गुम्फति refers to the victim's garland thrown round Carudatta's neck when being conducted to the gallows' This is hardly satisfactory It is ridiculous to argue that a description of festive activities should suggest happenings in the cemetery We think that the commentator's suggestion that all this suggests the activities in Vasantasena's mansion in Act IV is more to the point (if at all any suggestion is intended by the poet) There is a similar description of his house by the Sutrādhāra in Mudrārākṣas: बहति चक्रमिय पिनटि गन्धानियमुद्रप्रथत सनो विचिना ॥ I 8 25—नेपथ्य—the curtain or the tiring or green room where the actors dress themselves dress' costume I 8 36—गुजन or गुनमिश्रम् ओदनम् (गूभात in Marathi) I 8 37—स्नायनम्—स्नानाम् अयन lit the abode of various रसs flavoury hence highly seasoned or savoury food एव तव देवा this would perhaps appear as more appropriate in the mouth of the Sutrādhāra as a reply when he hears that every thing he liked best was ready there for him to eat I 8 44—अभार च समिधसि—अनेन वयन्तरननाया प्ररहणमिष्यामादिम मायान् सृच्यन् । (Srinivāsacarya) I 8 45—वरणलम्बुके , the hopes of the Sutrādhāra which were raised high up by the first speech of the Natī were dashed down to the ground by the statement that all the eatables were in the अपण and not in their house within his reach this is the idea in the passage so वरणलम्बुके must refer to something that can be first raised high up from its original normal position and then can be suddenly thrown a far lower down If this is admitted the following four explanations of the word deserve to be rejected—(1) an over hanging or projecting wall which if raised high is sure to topple down—Apte's dictionary (2) वरणो दीपमात्रं तस्य लम्बुकेस्तान्नामपदा मृगमहास्थुण । स हि क्षीयता पानीयोद्धारं द्रुमुवाप्याथ पायन । पृथ्वीधर (this is what in Marathi is called लण्डु contrivance for drawing water in villages here however the idea in द्रुमु वाप्य is ignored) (3) पृथ्वीधर also says—वचिदात्—वरणं इत्यमृतं (brick house) उभ्रनीवता दीपा भित्तप्रदेशस्तत्र अमुनाऽयवश्चल इत्यमव । सोऽपि हि मयो ननाथ द्रुमु वाप्यन । अनन्तर निपत्तयसीति । (this is practically interpretation No 1 and should be rejected for the same reason as No 2) (4) वरणस्य अभयता गच्छतामन्तरदीपान्त

भित्तिनभ्यगतस्य पूरणीयस्य लम्बुक पूरणार्थं इत्कासघान इव स हि भित्तुन्मेवाद्भ्रुवसुभिन्य
 यतोपर्यध पारयते—श्रीनिवासाचार्य (this is also not quite satisfactory)
 (5) वरुण्ड also means 'a heap of grass,' so the expression simply
 means 'a heap of grass hanging over loosely' (Mr Kale also
 suggests this) We suggest one more meaning—लम्बुक should be
 taken to mean 'some weight hanging by a piece of string (like
 the ओज्जवा) and वरुण्ड a beam. When one wants to pass the string
 across the beam, the लम्बुक must be thrown high up so as to
 allow it to fall on the other side of the beam. I 8 51—पार्वणे
 दुसुनोपरि शोभिता—Mr Kale suggests that the expression पदवर्ण
 refers to the final happy issue wherein five desirable events
 are achieved which the poet himself has summed up in X 57—
 (1) लब्धा चारिद्रगुदि (2) The discomfiture of Sakara (3) The
 installation of Āryaka as king, (4) The union with Vasantasana
 (5) The securing of friendship with Sarvilaka) Mr Kale's
 suggestion though ingenious is far fetched. There is nothing
 common to the two passages beyond the fact that the one
 contains the word पत्र, and the other contains five events. Any
 thing can be made Kavyarthasucska in this way! I 8 54—
 अभिरूप (handsome) पति येन स the स्त by which a handsome
 husband is obtained. I 8 55—इहलोके भव इहलौकिक (the more
 correct form is ऐहलौकिक, for there should be वृद्धि of both
 the members of the compound as in पारलौकिक) The Sūtradhara
 knew well enough that he was not particularly अभिरूप, so he was
 rather staggered at this new fancy of his wife, and wants to know
 further details thereof (This must not be taken to mean that
 there was any possibility of divorce on the part of the Nati, this
 is just a private conversation between the husband and wife
 where such suggestion are made in a half-serious half-jocular
 manner) किं सप्रत्येव मां परित्यज्यान्य पतिं गन्तुमिच्छसि उत तन्मान्तरविषयोऽय
 सन्न इति भाव । पारलौकिक इहलोके त्वयि सति कोऽयमन्योऽभिरूप इति भाव । अनेन
 वमन्तमेनाया पालनपरिहारेण चाहदमवरण व्यथितम् । (श्रीनिवासाचार्य) I 8 60—
 मदीयेन is emphatic. The Sūtradhara was relieved somewhat to
 find that his rival was not ऐहलौकिक but surely he was not prepared
 to aid his wife in securing even a पारलौकिक rival for him at
 his own expense. This was certainly too much even for a
 henpecked husband. The Sūtradhara has therefore a good
 cause to be angry. I 8 65—चूर्णैरुद्ध is a variant for चूर्णैः
 I 8 68—न प्रभिये—The Sūtradhara now abuses Jurna

vrddha and would like him to go to hell, as he was the real culprit, inasmuch as he had advised the Nati to observe such an expensive fast, ignoring the poverty of the Sutradhara केशहस्त—Curly or profuse hair (पशु, पादा and हस्त अर्ध added to केश, giving the idea of abundance or beauty) The Prakrit कपिजन्त is usually taken to mean छेद्यमान as going with त्वा and कथ्यमान (मञ्जीविवमाण) as going with केशहस्त Both the वय and the केशहस्त are सुगन्ध (the वय puts on garlands of flowers see Act X; and the केशहस्त also is decked with flowers) The Sutradhara would like to see Jurnavrdha hanged with due ceremonial The common property between केशहस्त and वय is that the expression कपिजन्त (in different senses) can be applied to both of them (if the reading is वज्जन्त it means वध्यमान with जूर्णवृद्ध, and वध्यमान with केशहस्त) This is how the passage is usually understood It appears to us that कपिजन्त is intended by the poet to be taken in the sense of छेद्यमान with केशहस्त as well King Palaka apparently was a thorough despot, having a strange fancy for seeing young brides shaved off! (It is not rare to find similar fancies on the part of some Chiefs in Indian States even now so there is nothing strange in such a perverse conduct on the part of King Palaka This incidentally would account for the revolution which ended in the murder of King Palaka) दास्यापुत्र—lit the son of a दासी or an unchaste woman, an abusive epithet It is an Aluk compound दास्या (the Genitive singular of दासी) retaining its form even in the compound I 8 71—अर्यस्त्रि the Nati means to say that the व्रत would make the Sutradhara himself her अभिरक्षति I 8 73—स्वय The पादपत्र of the Nati removes the anger of the Sutradhara to such an extent that he is now prepared to co-operate with her in making the व्रत a success The quarrels between husband and wife seem to have only one end always, viz the victory of the wife I 8 74—अश्वारदा As the Sutradhara was a poor man and a singer by profession (a गायक is regarded as an अश्वरुन्त and respectable Brahmanas would not condescend to accept an invitation to dinner from him) the Nati knows that she could not expect a high-class Brahmana to go to her house so she makes the modest request that a Brahmana befitting their status should be invited No व्रत can be complete unless a Brahmana is fed I 8 82—हममृदादात्—the propriety of the expression is this—As there were many rich people in Ujjayini, Brahmanas would

have plenty of invitations from them and no one would care to accept the poor Sutrādharma's invitation (यदा हि दुःस्थिता भवन्ति ब्राह्मणास्तदा हि चारुणादानमपि गृह्येद्यु भोजनं कुर्वन्ति—श्रीशिवामाचार्य) I 8 83—चारुदत्तस्य मित्रं As Cārudatta had now been reduced to poverty, the Sutrādharma expects Maitreya to accept his invitation gladly I 8 84—अग्रणी—Maitreya would be fed first others would dine afterwards or this is a mere courteous way of inviting one to dinner I 8 85—निमग्नम्—having no सरल (rival मरुनी (सनान पति यस्या मा) इव मरुन., the rivalry between co-wives being too well known) This is added to tempt Maitreya दक्षिणापि त—As some दक्षिणा has always to be given to a Brahmana it is difficult to see how this could influence Maitreya. If the Sutrādharma had said महता दक्षिणापि it would have been a different matter From this point of view the reading दक्षिणा क्वपि (which can convey the idea of bigness) is preferable

I 8 93—Here end the Āmukha or the Prastāvana (Prologue, see Appendix A for the definition of Prastāvana and its subdivisions) In the Prastāvana the Sutrādharma carries on conversation with either the Nāṭi or the Vidūṣaka or the Pāri-pārśvaka and introduces in an appropriate manner the characters in the play to the audience The Sutrādharma gives some information about the dramatis as well and there his business ends Maitreya (a character in the play) is here described as conversing with the Sutrādharma before the latter leaves the stage This method of introducing a character belongs to the पयोपानिषद् variety of Prastāvana

THE MAIN SCENE

{Carudatta a very rich merchant in Ujjain well known for his liberality has now fallen on evil times and has been forced to live the life of a poor man. He constantly is reminded of his penniless state which makes it impossible for him to help others. His bosom friend Maitreya alone stands by him through thick and thin Cārudatta's friend Juraśriddha sends a mantle to him by the hand of Maitreya who gives it to Carudatta when he has finished his evening worship Cārudatta asks Maitreya to offer the oblation to the Mother and Maitreya with Radanikā (maid in the service of Carudatta) opens the side-door to go out, when all of a sudden the lamp he was carrying is extinguished

[While Cārudatta was engaged in the worship of the deities, Vasantasena the most beautiful courtesan-girl in Uṣayinī, while out for a walk in the evening gets separated from her maids and is pursued by Sakāra, (the king's brother-in-law, a vagabond and a libertine) with his satellites (Vita and Ceṣa) on the street Sakāra knows that Vasantasena was in love with Cārudatta, and that she was not likely to care for him. He wants therefore to carry her forcibly. Vasantasena successfully dodges him for a while when she learns from Sakāra that she had come near Cārudatta's house. And as luck would have it, the side door was opened just at that very moment, as though to help her by Vidusaka] by Vasantasenā who enters the house Vidusaka quite unaware of all this, asks Radanikā to wait there till he returned after lighting the lamp again. In the meanwhile, Sakāra catches Radanikā, mistaking her for Vasantasenā. When Vidusaka returns with the lamp the mistake is discovered Vita makes a sincere apology to Vidusaka but Sakāra asks Vidusaka to tell Cārudatta to restore Vasantasena to him, on pain of life-long enmity in case of refusal. In the house itself, Cārudatta mistakes Vasantasena for a while, for Radanikā but when Vidusaka returns with Radanikā, everything is made clear. Vasantasenā is now desperately in love with Cārudatta and requests him to keep her ornaments as a deposit, as she was harassed by ruffians like Sakāra and others on their account. (This was merely an excuse to be able to meet Cārudatta more often.) Cārudatta and Maitreya escort Vasantasenā to her house, and return home Maitreya being directed to look after the ornaments at night time.]

I 8 106—अथवा Maitreya contrasting his present state with what obtained when Cārudatta was rich. Then he, as an honoured guest used to get plenty of sweet dishes day and night, which he could eat at will and leisurely enough but now he had to live from hand to mouth being required even to seek invitations for dinner from others. I 8 107—समीहितव्यानि—the original Prakrit पच्छिद्दवार्द may be rendered as प्रक्षेप्यव्यानि also तुल्यमि—a nominal verb derived from तुल (cotton) meaning 'treating one lightly' or 'making miserable'. तुल्यमि would be derived from तुल (a balance) 'to weigh in the balance' 'to reduce to a wretched state' I 8 108—उत्तर is 'देवर' in Marathi

अशित—Cau P R. from अश् to eat, if we read अशित it would mean the same thing ultimately (अशितम् अश् अस्तीति) चतु शालक—*a quadrangle or square with four शालक or balls (चतस्र शाला अत्र).* I 8 109—मलक (or मलकं) a small cup (something like बानी in Marathi) चित्रकर इव there were so many dishes placed in various cups to be eaten that it was impossible to do justice to all of them. So what Maitreya did was that he just took with his finger a little bit from every cup and pushed them away leaving their contents almost intact (This is generally done by rich people who are afraid to eat owing to their suffering from indigestion) He is therefore aptly compared to a चित्रकर or painter who is also surrounded with a number of cups containing different paints and who also makes use only of a little paint, here and there from the cups with his painting brush नगरचत्वरम्भ—The Vidusaka is often compared to a bull (cf विपणिगत इव बलीवर्दे आर्यगीतम् Malavika IV) The रूपम् here referred to is the पाद or बद्ध who is held as sacred and so allowed to roam about at will, and extraordinarily well fed. It is a common sight in India to see these bulls standing ruminating in the middle of the king's high way quite unconcernedly as though they were the monarchs of all they surveyed रोमन्वायमान—Present participle from the verb from रमन्थ (रम मन्थतीति ruminatio) रोमन्थ वर्तयति इति रोमन्वायत I 8 111—गृहपारावत—This is also a happy simile the pigeon after wandering all over the place during the day comes back to roost at night at its abode so Vidusaka also managed to pass his time during the day somehow and came back to Carudatta's abode for rest I 8 112—मिद्राकृतदेवद्वार्य—A special देवद्वार्य seems to have been intended here Was the mantle sent by Jurnavrdha an आह्वर (a present sent on auspicious ceremonial occasions by friends and relatives) to Cārudatta who had started a देवद्वार्य? If this view is correct the reading पट्टीनतकृत is certainly preferable (In Act III Carudatta's wife also refers to the रत्नपट्टी) I 8 113—चारुदत्त—Usually Maitreya speaks of चारुदत्त as आयचारुदत्त but there is no point in scrupulously sticking to that form of address Hence the reading आर्यचारुदत्त need not be regarded as more authoritative. मैत्रेय is the चण्डाल (for definition see Appendix A) who is the confidant of the hero (and नर्ममन्त्रि of the king) in a Sanskrit play He is also a pre-eminently humorous character and evokes laughter by his appearance dress and jokes most of which are

connected with estates. The Vidusaka in our play is the most striking type in Sanskrit literature.

(9) **CONSTRUE** यामा मदगृहदहलीना बाल इमै च सारसगणै च सपदि विउमपून् विरुत्तृणाइडुसुव तासु एव सपति कीन्मुखाङ्गीन् वीनाशले पतनि । (वसन्त लिका)

बहुडा तुगानाम् अङ्कुर यान् कीना मुने अवलीन् Formerly the कृि was so rich both in quality and quantity that swans and Sarassas rushed in to devour it immediately it was offered but now the बलि is small in quantity and poor in quality and is eaten only by small insects and worms. Carudatta had to curtail his establishment to such an extent that there were no servants even to sweep the दहला of the big house with the result that grass had grown on them अनुभूतविभवस्य विभवच्युति अतीव खेदस्थानमिति भावः (श्रीनिवासाचार्यः) I 9 5—सर्वकारमित्रः a very apt certificate for Maitreya who deserves it well, as would be seen from the play itself.

(10) सुखं ह दुःखात्सुखं तदभवत्तम् । निर्वाणाय तदच्छाया तमस्तं ह विगतं ॥ Vikram III I 10 2—मरणार्थः a stupid question. The passage seems to have been put in merely to account for the next verse. Strictly speaking in place of मरणार्थं, दाद्विपात् मरणदाद्वयः ought to have been used, as it stands मरणार्थं must be taken to mean मरणमनु विन्यः.

(11) Death is preferable to poverty for death can cause agony for a small time only while the life of a poor man is nothing but an endless misery. I 11 3—प्रणयी (a suppliant प्रणयः meaning request or an affectionate person) च तद तस्मिन् स्मृत्तानाविभवस्य—this tells us how Carudatta had become poor. सूरः—The waning of the moon is attributed to the digits being drunk one by one by Gods and the Manes in the dark fortnight. The sixteenth digit enters the plants (hence the epithet आपधिनाय for the moon). This idea is frequently referred to in Sanskrit literature the moon being described as one making a supreme sacrifice for the sake of creatures and hence the eagerness to see the प्रणयः in the first fortnight after his self immolation on the Amivāsyā day. Read रविमाविगतं सतां त्रययि मुखा तर्पयत विदुःहराः । Vikram III स्थानं भवानकनराविपः सतर्पितवान् मखनं म्यनाकः । पयायपीतस्य श्रेष्ठिमाया कला इव आप्यतरा दिष्टः ॥ Raghu V The idea of the moon being drunk in this way is probably due to his identification

with the Soma drink in the Vedas (and as the Soma plant was regarded as the best of the ओषधिस the moon was also called ओषधिनाथ) Maitreya means to say that Carudatta need not bemoan his wretched state too much for his poverty was due to his generosity and self sacrifice which are bound to command respect from others

(12) CONSTRUCT अतिथय क्षाणाधम् इति अस्मदीय गृह भ्रमन्त मधुसूता कालायने सगृहसान्द्रमदलेख करिण कपोलम् इव परिवर्तयन्ति यत् एतन् न मा दहति । (वसन्ततिलका)

मधुसूता सान्द्रा मदलेखा यस्य तम् when the elephants cease to put forth the ichor the bees also refrain from going to them The elephants their temples and bees are respectively compared to Carudatta his house and the guests दहति is more emphatic than तपति अतिथि—अतति इति one who is always on the move or न विद्यते द्विनीया इति यस्य who does not stay for more than a day at another's house (एकरात्र तु निवसन्ति विवादाद्भाग सूत्र । आनय हि स्थितो यन्मातस्मादतिथिरच्यते ॥ Manu III).

I 12 3—एते Vidusaka means to say that it was not surprising to find wealth going to persons who can not make proper use of it For that is the very nature of wealth it goes where it is not enjoyed it is afraid of being used up like गोपालदरस who run to places where they can not be bitten (there is a pun intended on खन्वन्ति which means enjoyed with अर्थ) The expression गोपालदरस is purposely used to refer to अर्थक in the play (who was a गोपालदरस) who ultimately overthrows King Palaka and becomes king of Avanti अर्थक-वर्त—The poet is fond of this word कस्यवर्त he uses that expression a number of times in the play कस्यवर्त—कस्यवर्त (कलयति चराम्) and कस्य कस्यवर्त अनेन which enables one to live in the morning now the morning breakfast is no very substantial as compared to the mid day dinner So कस्यवर्त ultimately means 'an unsubstantial thing' 'a trifle', 'a bagatelle' It is quite appropriate that the मोचनप्रिय Vidusaka should call अर्थक कस्यवर्त

(13) Carudatta is clearing the misunderstanding in the mind of Vidusaka whose last speech showed that he was paying too much importance to the loss of wealth sustained by him Carudatta says that his real grievance was that his friends had grown cold towards him since the time he became poor

भाग्यक्रमण Cf नावैर्गच्छत्युपरि च दशा चक्रेमेवमेव । Megha नट धनम् आश्रय
यस्य सुन्द (शोभन हृदय यस्य) भाव मौहदम् (more correctly, the form is
सौहार्दम्)

(14) दुःख दुःखानुनधाति न्यायन द्वादिदशमन्यासापि दुःखपरपरामनुकर्षतीत्याह ।
(श्रीनिवासाचार्य) The poet shows how poverty is the main spring of
all calamities. The relation of cause and effect described
between various pairs is not intended to be regarded critically
निधनना—निधनस्य भाव । नञ्त्त धन यस्मात् स निधन

(15) परपरिभव—पर (great) or परस्य (by another) परिभव अपर,
of another kind unusual स्वजनाना (relatives) जनाना च विद्वेषस्य कर्णम्
परिभव and जुगुप्सा—here the कार्य is identified with the कारण, परिभव
means परिभवहेतु and जुगुप्सा जुगुप्साहेतु क्लमत् —This shows that
there is no peace at home also for a poor man, and परिभव at the
hands of a wife is the hardest to bear क्लमत्—a wife (the word
is of neuter gender usually explained as गडति, गड्यते, or कडति कच्यते
or who should be protected) न दहति च सतापयति च—The idea is
that it would have been far better if the शोक had burnt him down
to a hec once for all but the शोक wants to torment him more by
not burning him completely but continuing to torment all the
same I 15 1—त्वमपि Carudatta offers the oblation to the
गृहदेवतास because that could be done inside the house, but as the
बलि to the Mothers had to be offered outside the house in the
square, Carudatta asks Vidusaka to do that for him, as he is too
much ashamed to go out for that purpose himself चतुष्पथ—चतुर्णां
पथा समाहार where four roads meet, a square मानृष्य—The divine
Mothers said to be eight व्रात्री मातेश्वरी वैन्द्री वाराही वैष्णवा तथा । कौमारीत्यपि
चमुण्डा चविनेत्यत्र मातर । (or seven according to some who read the
second half as कीरेरीत्यपि कौमारी सप्तैव मातर स्मृता ।) I 15 6—यत एव ..
This is a natural touch many a man harassed by ill luck for a
long time feels often exactly in the same way Cf [भर्तृदारिके
ननु भगामि किमेतस्या देव्या निरुहणाय पुरतो वादितेन या भद्यापि न त प्रमाद
ददायति ।] Nāgananda I I 15 8—नियाम्य विधि—Carudatta means to
say that a householder is enjoined to offer worship to the deities,
irrespective of the consideration whether that worship becomes
fruitful or not, if he fails to observe these injunctions of the
Śāstras, he would incur sin A विधि is an injunction to do
something, विधिस are of three kinds —(1) नियुक्तम्—This must be
done it does not produce any merit but failure to do it produces

sin (such ^१स्मन् are सध्यावन्दन daily worship of the deities etc.)
 (2) नैमित्तिककर्म—This is to be done on specified occasions only
 (such as the उपनयन) (3) काम्यकर्म like the पुत्रकामेष्टियन to be done at
 will for some special purpos^२

(16) तपसा वृच्छवान्द्रायणाग्निः शाररुण धर्मेण मनसा ध्यानयेन वाग्भ
 जपस्तुतिरूपामि मनोवाक्कायकर्मैर्भ भोग्निविश्रान्तरिति वाक्त् बलिर्कर्मभि बहि स्थान
 विनायक्यितै पूजाविधानैश्च (श्रानिवासाचार्य) शमिनाम्—this shows that a
 worshipper must not be impatient, but should control himself
 I 16 8—सर्वत्र Vidusaka means to say that his ill luck is so
 persistent that whatever he undertakes to do was bound to end
 exactly the contrary way like the reflection in a mirror which
 shows the right side of the original as the left and so forth
 I 16 9—वि and च (for definition see Appendix A) and
 रात्रवद्भ—these expressions suggest the entrance of वि च्च and
 शकार (in accordance with the dictum नासूचित पात्रप्रवेगो भवेत्)
 I 16 10—तस्मान्मण्डूक Vidusaka is afraid that the Vitas Cetas
 etc would not fail to ill treat him intoxicated with wine and
 irresponsible in their behaviour as they are likely to be
 Vidusaka is described in Sanskrit dramas as being very nervous
 and specially afraid of serpents I 16 11—त्वमुपविष्ट And if
 Vidusaka happens to be surrounded by the Vitas Cetas etc how
 could Carudatta render any help to him being seated inside ?
 I 16 12—समाधि means here simply concentration A person
 practising samadhi has to remain quite steady and motionless
 and persons nearby also are expected to observe complete silence
 This is a clever device on the part of the dramatist to keep
 Carudatta and Vidusaka silent on the stage in order to introduce
 Vasantasena Sakara etc (In Vikram II Kalidasa similarly
 makes use of Vidusaka's samadhi for a similar purpose)
 Really speaking the scene where Sakara and Vasantasena take
 part is a separate one outside on the street far away from
 Carudatta's house at the beginning (It is only after I. 38 that
 the characters come near Carudatta's house) But a Sanskrit
 drama has no separate scenes in an Act A Sanskrit dramatist
 therefore has to keep the characters already on the stage dumb
 like statues while a separate scene is being described. The poet
 here furnishes a good excuse viz. Carudatta's samadhi to keep
 both Carudatta and Vidusaka quiet. I 16 14—शकार—(for defini
 tion see Appendix A. The definition however is not of much

value as the Sāhityadarpana seems to have based its definition on the characteristics of the शरार in this drama itself) so called because he uses the शरारी dialect abounding in शर. His real name is सस्थानर and he is the brother in law of King Palaka. The characteristics of his speech (which are amply illustrated in the text) are given in the following couplets—अपार्थमर्थं व्यर्थं पुनश्चत हताशम् । लोकन्यायोवद्ध च शरारचन विदुः ॥ आगमलिङ्गादेशीन देशरगा-
यायगेवावपरीतम् । यथैतन्मार्थं भवति हि वचन शरारस्य ॥

(17) Vasantasenā is compared to a हरिणी pursued by a hunter. A दृग्गता cast tremulous glances about and runs about through terror परिवर्धित मौढ्यमयं यस्या सा नृत्यस्य (the reading नृत्यस्य means the same thing) प्रयोगे इत्यदी उद्धिन्न may be explained in a number of ways—(1) उद्धिन्ना चवग च क्वाक्षण विमृश च दृष्टि यस्या मा (2) उद्धिन्न भूतेन अत एव चालेन अतस्स्थितन क्वाणेण विमृश दृष्टि यया (श्रीनिवासाचार्य) or (3) उद्धिन्न चञ्चल यथा तथा क्वाणेण विमृश दृष्टि यया व्याधस्य अनुसारेण चक्रिता भयन is significant. Vits means to say that there was no reason why Vasantasenā should be afraid of them. They were surely not going to harm her.

(18) कामु = राजा यामिधावमि पत्रयसु is पुनश्चत न मांश्यामि शरार्थवद्ध तपास्य helpless (गरीय दाप in Marathi) अङ्कारराशि Sakāras upamas are quaint and original.

(19) The Ceta (who occupies the status of a हुञ्ज्या) is a low-caste man (while the Vits is a man of superior intelligence and well read and so speaks Sanskrit). His upamas are therefore in keeping with his status and intelligence. He compares Vasantasenā to a pashen and Sakāra to a cock (or to a dog if we read कुरुर). No reason is mentioned as to why the श्रीमन्मथुरी should be उन्नामिता (श्रीनिवासाचार्य says—यथा सात्त्वर्हा बर्हिणी प्रीष्मदिनेषु दासानभूता पुत्रपत्न्यादिकमपि रत्न दृत्वा धावति तथा त्वमपि मधृतप्रयापना चोरगङ्ग्या रत्नमपि त्वन दृत्वा धावमीत्यर्थ) भारत—usually the king is thus addressed in drama—here it means simply Lord or Master.

(20) Vasantasenā was dressed in a red Sālu and was wearing a garland of red lotus buds. As she was running away her garment was fluttering in the wind and the buds were falling down on the ground one by one. The वाक्कदली also puts on red flowers and is violently shaken by the wind (वाक् is put in to account for the expression रिम्पमाना—विशेषेण इम्पमाना) and so, Vasantasenā is aptly compared to it. The comparison to

मन शिल्पगुहा is also equally appropriate, the गुहा also puts forth, but like red pieces when struck with the chisel

(21) मदन, अनङ्ग and मन्मथ are synonyms, रावण had nothing to do with कुन्ती (Sakara's knowledge of mythology is a vastly confused one, as the student would find from the text itself further on) रावण lived in the times of Rama, while कुन्ती was the mother of the Pāndavas अनङ्ग—नास्ति अङ्गम् अस्य the bodiless one Madana is so called as his body was burnt down to ashes by Sankara, when he wanted to obstruct Sankara's penance (Read क्रोध प्रभा सहर सहरेनि यावद्विर खे मरुता चरन्ति । तावत्तम बहिर्भवनत्रयन्मा भस्मावशेष मदन चमार ॥ Kumara III) अनङ्ग is also explained as नास्ति अङ्ग ज्ञानम् अस्यत् because love is blind

(22) पतगेन्द्रात् (पतगन्ध Garuda the lord of birds) भयेन अभिभूता, व्याली a female serpent who is more active than the male one विशेषयन्ती—surpassing वेगाद्द् a bad exaggeration Viṭa means to say that he would arrest the speed even of the wind The reading निदृश्याम् is simpler, त्वन्निग्रहे न मे प्रयत्नं may be interpreted in various ways—(1) I need not make any effort to catch you To overtake you is child's play for me (2) To catch a woman is an insignificant thing I am not going to bother myself about it (3) I do not want to catch you and so I am not going to make any effort in that direction You may regard me as your friend who would allow you to escape I 22 1—भाव—a respectful term of address

(23) A very common way of worshipping a god is to address him by various names (the विष्णुसहस्रनाम contains a thousand names of Viṣṇu) glorifying his deeds. Sakāra complains that though he is prepared to address Vasantasenā in ten (the actual number of epithets used is eleven, but Sakāra never pretended to be a mathematician) different ways, she would not have him. Most of the epithets used are derogatory to Vasantasena, but that is the Sakarian way of doing things नाणकस्य मोदिणी सा च कामस्य कशिका (whip) or नाणकमोयी काम तस्य कशिका—A courtesan incites passion and robs a man of his possessions नाणक—a coin, it is usually held that this word came into use about the time of Kani ka (1st century A. D.) लामिका—नर्तकी निर्माणा—निन्ननामिकेत्यर्थः । यद्यभ्युन्नन्वनेव नामिकायाः सौन्दर्यं तथापि शकारवचामि वैपरीत्यं न दृश्यम् । (श्रीनिदानाचार्यः) If गिण्याशा is rendered as निन्नाशा, it

may mean 'having low desires' or 'loving low persons' कुल-नाशिका—many a nobly born youth brings complete ruin to the family, by associating himself with the courtesans वेशवधू, सुवेशनिलया, वशाङ्गना and वशिका all mean the same thing वेश (विरान्ति अत्र) is the वेद्यागृह or the quarter where courtesans live सुवेशनिलया-सुवेश (a good courtesan house) निलय यस्या सा or सुवेश means 'excellent ornaments or apparel' and the expression may be taken to mean 'wearing good ornaments or apparel' It is better to take it as merely meaning a courtesan' so as to make all the four expressions वेशवधू etc synonyms

(24) प्रचलिताभ्या कुण्डलाभ्या घृष्टे गण्डयो पार्श्वे यस्या सा—Vasantasena suddenly looked back turning her head, hence the ear rings rubbed against the cheeks (अत्र कुण्डलमात्रग्रहणात् चक्रितया विट्पथ्वाद्बलीकने कुण्डलदशन व्यज्यते—श्रीनिवासाचाय) विट्जनस्य नरै घटिता, जलधरस्य गणितात् भौता सारसी Vasantasena, and her ear rings are compared respectively to the lute and the विट्जन (there is hardly anything in common between the कुण्डल and विट्जन excepting 'coming into contact' with गण्डपार्श्वे and वीणा respectively)

(25) अशब्दगन्त may be rendered as अशब्दगणयमान Sakara has evidently read Puranic literature and remembers the incidents in the Rāmāyana and the Mahābhārata but has a knack of mixing them up impartially in a quaint manner रामभीता should have been दुःशमनभीता and हनुमान् विश्रावसो भगिनम् अर्तुन धीकृष्णस्य मणिर्ना मुभद्राम् Visvavasu was a Gandharva chief he is referred to in the Mahābhārata

(26) Ceta's idea of happiness is eating plenty of fish and flesh He therefore asks Vasantasenā to love Sakāra, so that she could have plenty of fish and flesh and he adds that there was so much मत्स्यमांसक at Sakāra's house that even the dogs (who ordinarily would like to feast upon a corpse) refuse to look at मृतक satiated as they are with the मत्स्यमांसक offered to them श्रीनिवासाचाय explains differently as follows—एताभ्या मत्स्यमासाभ्यां निमित्तभूताभ्या गुजरा श्वान मृत न म्रन्ते इति काकु सेवन्त एवत्यर्थ । मत्स्यमांसप्रदं हि श्वान मृतज्ञ मृतमपि स्वाग्नि न परित्यजन्ति । तथाविधदुर्लभद्रव्यद स्वमपि रमयेनमित्यर्थ । Even the dogs grateful as they are do not abandon their dead master (मृतक refers to the owner of the dogs) who has treated them well So Vasantasenā should not hesitate to agree to the wishes of Sakāra who would treat her very kindly This seems to be very far fetched

(27) CONSTRUCT क्रीडनिवातु तराशिविभवम् रत्नकलाम् उद्वृत्ती
निनयेत्चून्तगिल्ल वक्त्रा (उपलभिता) नत्वा त्व नारदवक्त्रं किं द्रुम प्रदानम् ।
(वन्मालिका)

क्रीडन् निवातुम् तरा इव (o तराशिव w.l.h pearls) विचित्र रत्नं च
(रत्नकलाः, the girdle walt band) तम् निनयन् (lit. crushed hence
surpass d in red colour) चून्तगाला (o चूनि fragrant powder
चन्मालिका च) येन (goes w.l.h वक्त्रम्) or निनयन्त एत एव चूनेन ननयन्त
(उपलभिता) The reading अद्वृत्तम् (unusual extraordinary) is also
a good one It may go with नारदवक्त्रं or simply means आश्चर्यम्

(28) गृहार्थं कुङ्करं is हनोमि as dogs would not be going after
गृहार्थी वृन्तमूर्तिम् I 25 3—एवञ्च परमविका माधविका (I 25 8) the
वृन्ती creeper (माधव is the वृन्त season) are all connected with
the वृन्त season and so are fit names for the attendants of
Vasantasena परमविका is the कोकल so called because its eggs are
hatched by the female crows (प्रमत्तविक्रमनम्यम वृन्तमूर्तिम्
परमविका खलु वदन्ति । Sak. V) In Vikram IV Kalidasa refers
to the परमविका as विनाय परमविका जति and त्वा कनिका मदनदूतिमुदाहरन्ति ।
I 25 1—कीर्तिम् this would naturally be greeted with pearls
of laughter from the audience I 25 17 अन्वयनाम् the implica-
tion is that Vasantasena would not be able to find her servants
even after a search I 30 1—वक्त्रं this shows that Sakara is
not a blockhead he knows परमविका and एवञ्च to be connected
with वृन्तमाम and challenges Vasantasena to call to her aid
other associates of the spring as well

(29) Sakara in saying त्वा च एवञ्चन (I 30 2) had made a
general statement In this verse he ment o some well known
person in mythology by name (of course in the Sakarian
fashion जनदमयुज वा परमविका who destroyed the Katriyas
twenty-one times दशमुखर—the ten mouthed एवा was of course
no. 2 कुन्तीसुत (the एवञ्च were the sons of Kunti). Some take
मंनन etc. as four persons 1 is better to take only two persons
as being referred to as that brings out the Sakarian absurdity
bet a द्रुपामन here Sakara is right in his reference. Duhshasana
did drag (Draupadi) by the hair

(30) Sakara shows how easy it is for him to kill Vasanta
sena if he meant to do so. (This incidentally suggests what
is going to happen to Vasantasena in Act VIII)

Śakara draws out his sword when he says ननु प्रेक्षस्व, ननु प्रेक्षस्व and points out to Vasantasenā, how the sword is सुतीक्ष्ण (and so, there was no danger about its failing to do its duty) and fortunately Vasantasena's head was turned towards him, so that the sword can without any effort reach it कल्पये and मारयामि—this is पुनरुक्त (Some render शीघ्र as शीघ्र in place of शीघ्रम्) सुसुप्त (1) A dying man does not live a Sakarian platitude (2) One who is about to be killed by Sakara would not be able to escape his fate (by running away)! I 30 8—अवहा—न बल यस्या सा one should fight with one's own equals I 30 9—अत एव त्रियसे—Viṭa understands अवहा to mean 'a woman', and says that because Vasantasena was a woman, she has been spared by them वृषीधर's comment बलवान्वावहितु न शक्यत एवेति तादर्थ्यम्, misses the real point altogether I 30 12—अनुनयोऽयस्य, Sakara's speech अत एव न मार्यसे showed that he was prepared to be lenient towards Vasantasena who was however not quite sure how far to trust his words (न साम रक्षस्तु गुणाय कल्पते इति न्यायेन मार्जारे सारिहाया इव खले वाक्पाशुयै विपर्यये पत्रस्यतीति च्छन्यत। श्रीनिवागाचार्य) Sakara, feeling that Viṭa's statement अत एव त्रियसे was not clear enough adds अत एव न मार्यसे I 30 14—शान्त—Peace, used to stop a man from doing or saying something undesirable न पुष्पमोष, a proverbial saying No one would think of removing blossoms from the creepers in gardens for, these creepers are specially reared up there in order that they may have more blossoms Similarly, women like Vasantasenā as a matter of fact, should receive all encouragement to deck themselves with more and more ornaments which show them at their best I 30 17—वरपुत्र्य. Sakara uses three epithets to describe himself, वरपुत्र्य मनुष्य and वासुदेव After calling himself a वरपुत्र्य (the suggestion is also, that he is a bridegroom to be married), he descends to the mere मनुष्य, and again goes to the other extreme, calling himself Vasudeva (the highest deity according to the Bhāgavatas Here, वासुदेव means वासुदेवसदृश) I 30 25—मामन्तरेण referring to me, अन्तरेण being used with the accusative The reading where only अन्तरेण is used, would mean 'in her heart, —Vasantasena is really enamoured of me in her heart, though she may deny it outwardly, by trying to run away from us I 30 26—आमनोऽसि Sakara understands Vasantasena's शान्त शान्त to mean शान्त शान्त and tries to assure Vasantasenā that his fatigue (at

which Vasantasena showed great concern) was entirely due to his following her persistently, and not to any thing else I 30 27—शप भावस्य शीर्षमाङ्गीयाभ्या पादाभ्याम्—This expression may be interpreted in the following two ways —(1) शीर्षम् is Sakarian for शीर्षेण so that Sakara swears by his feet and Vita's head (the juxtaposition of शीर्ष and पाद being meant to evoke laughter) Here the absurdity lies in the transposition of शीर्ष and पाद, the proper way would have been आङ्गीयेन शीर्षेण and भावस्य पादाभ्याम् (2) आङ्गीयाभ्या पादाभ्या भावस्य शीर्षे स्पृष्ट्वा this is Sakarian for prostrating myself before Vita here also the transposition of पाद and शीर्ष is intended पृथानुप्रा वर्तते अस्या क्रियायामिति पृथानुप्राप्तिना तथा

(31) तरुणना सहाया यस्मिन् a courtesan should be ready to welcome young men who are her main stay (न तु कुलाङ्गनानिवास इव गुरुजनसहाय इत्यर्थे । श्रीनिवासाचार्ये) विगणय-वेद्याभाव may be understood as an object (मार्गज्ञाना एतेषु न ह्युद्यानलताया इव मार्गज्ञातलताया कोऽपि स्वामी नियत । येन मार्गगामिभिरविशेषणावचयफलपुण्यपति भाव । श्रीनिवासाचार्ये)

(32) The expressions वषाधम and इतरे (in line 3, which refers to the Sudras) point out to the rigidity of the caste system in those days. The Sudras were regarded as forming a separate group by themselves while the Brahmanas Ksatriyas and Vaisyas (who alone were entitled to have the सस्त्ररस performed on them) formed another नाम्यति—नाम करातीति, or used for नामयति denominative from नाम (in the sense of bending down') I 32 2—गुण—This is Vasantasena's answer to वेद्यामि सर्वे भज (and also to अहं कामुद्व कामपितय said by Sakara) She means to say that even a courtesan can not be made to love any one by force. True love can only be caused by the virtues and merits of the person concerned. श्रीनिवासाचार्ये explains differently. A courtesan unlike a कुलवधू can love or hate a person out of consideration of his character. A कुलवधू can not but love a person to whom she is wedded irrespective of his qualities (कुलवधूना हि स्वधर्मनिश्चयानां नास्ति गुणप्रहणावसर । अस्माह तु गुणवयवानु राग लक्षणा च प्रवृत्तिरिति न तदुक्तं युक्तम् । न हि बायादरत्नेनस्य स्वेच्छावसर येन न विशेषप्रहणम्) This does not seem to have been intended by the poet. The passage points out only to a general truth expressed also further in I 50 (हृदये गृह्यते नारी) I 32 6—कामदेवायतनादात्प्रवृत्ति—कामदेव is मदन the God of love उद्यानात् is equal to उद्याने दर्शनात् गर्भे दासी—गमन दासी a slave by birth तस्य—of that well known one

(पूर्व दानृतया अथ च दुर्गततया प्रसिद्धि सूच्यते—श्रीनिवासचार्य) Cf for the use of तद् to mean well known 'famous', मा रम्या नगरी etc I 32 8—यदेव for Vasantasena would be certainly making use of that information to slip away from the hands of Sakara who was thus helping his opponent by his foolish speech I 32 3—रत्नं Cf त्वमात्मनस्तुव्यमसु श्रणीष्व रत्न समागच्छतु वाचनेन । Raghu VI तद्गच्छतु—Vita, so far, had been inclined to aid Sakara in his efforts to catch Vasantasena, but on hearing that she had been in love with Carudatta he decides to help her to get out of the reach of Sakara I 32 10—काणेलीमात — This is how Sakara is addressed by Vita in the play (1) काणेली माता यस्य (cf गान्धारीमात and similar expressions in भास's plays) where काणेली is usually taken to mean 'an unchaste woman,' 'अमती This is not very complimentary to Sakara (cf the expression दासीपुत्र used very often in historical accounts) (2) or, काणेली means कन्यका (and अनूता, not a lawfully wedded wife) so that Sakara's mother was just a Mistress (वस्तुतस्तु राजश्वरस्वानुदामा कन्याया जात इत्युचिन् व्यायादुम् । श्रीनिवासचार्य) Some read काणेलीभ्रात in place of काणेलीमात I 32 14—उपहृतम् , because it was on account of the information supplied by Sakara that she would be able to meet Carudatta The reading येन प्रियसगम प्राप्तिता is also a good one meaning the same thing I 32 17—भाषरात्रि and रमीगुण्डा are of the same colour but Vasantasena and अनङ्कार are not so this is a Sakarian upama

(33) जालोरे (in the light or दर्शने) विशाला, तिमिरे प्रवेशेन विन्दिता

(34) अनापुरुषमेव—This suggests Vita's own fate in Act VIII. Mammata quotes this verse in his Kavyaprakasa as an instance of उपप्रेषा and समृष्टि (of उपमा and उपप्रेषा) Dandin in his Kavyadarśa discusses the first line in detail and proves that it contains उपप्रेषा and not उपमा (लिम्पतीव तमोऽद्भुति कर्पतीवाञ्जन नम । इतीदमपि भूयिष्ठमुपप्रेषा लक्षणाञ्जितम् ॥ केषाञ्चिदुपमाभ्रान्तिरिवश्रुत्येह जायते । नोपमान तिन्नेनेत्यतिक्रम्यान्नाप तम् ॥ उपमानोपमेयव तुल्यधर्मव्यये इया । लिम्पतेस्तमसधार्मी धम रौऽत्र समीच्यत ॥ यदि लेपनमेव लिम्पतिर्नाम कोऽपर । न एव धर्मा धर्मा चेत्यनुम्नना न भावत ॥ कर्ता यद्युपमान स्यात्प्रभूतोऽपी तस्यापदे । स्वाप्रयामाधनव्यग्रा नात्मन्यद्वयपक्षितुम् ॥ यो लिम्पयमुना तुर्च्य तम इत्यपि शनत । अङ्गानीति न सप्रद साऽपि मृग्य समो गुण ॥ यद्य न्दुखित व सत्रामिति शान्ति प्रतीयते । न तथा लिम्पतेर्लक्षणादप्यदत्र प्रतीयते ॥ II 226 232) Prof Pischel argues on the strength of this verse that Dandin wrote the *Micchakatika* The verse, more probably

appears to be one of those floating verses which are well known and oft-quoted but which can not be traced to any individual author I 34 7— शृणोमि गद्यं न पश्यामि भृशंशब्दम्—Of Eye of man hath not heard nor ear seen and I see a voice I can hear my Thisby's face—*A Midsummer Night's Dream* I 34 9— जनान्तिकम्—Aside (see Appendix A) so that what Vita says is supposed to be heard only by Vasantasena (and of course by the audience) and not by any other character on the stage

(35) CONSTRUE त्वं नलदादरमधिलीना सौदामनी इव प्रदोषतिमिरयं न दृश्यसे कामम् तु (हे) नार अथ माच्यसमुद्भव गद्यं च त्वां सूचयिष्यति नूपुराणि च सुखराणि । (वसन्ततिलका)

नलदानाम् उदरमधि तस्मिन् स्तीना (the reading सविर्लीना would suggest a complete merging up into the clouds which is not the meaning intended here) सौदामनी—सुदात्र (सुदामन् a cloud) अपत्यं स्त्री Lightning We may supply सूचयिष्यन्ति after नूपुराणि Vita says that Vasantasena should not consider herself to be quite safe because she could not be seen owing to the darkness, for the माच्यगद्यं and the नूपुराद्यं would still enable them to locate her successfully This is a hint to Vasantasena to throw off the garlands and to make the नूपुरां less noisy I 35 2—नाच्येन when the नूपुरां are pulled up on the leg they would not be making any noise It is difficult to see why नाच्येन should be used in the stage direction here Would it be difficult to provide any real नूपुरां for the actor representing Vasantasena? The student would come across several cases of this unnecessary expression नाच्येन in the stage directions further on I 35 7—समाप्तं नपोऽस्मि—The play is timed to end at this stage to assist the development of the plot

(36) स्मारीभान्ति—a च्चि form स्मार great (दुःखं दुःखानुराधीति न्यायादुपशुभ्रि सरत्तन्या बहुलीभवन्ति । श्रीनिवासाचार्य) पापं कर्म च this is illustrated in the play itself

(37) अल्प (scanty) उदर (clothing) यस्य पृथ्वीधर takes अपच्छद to mean बन्धविहानं महापातकाः are five—ब्रह्महत्या सुरापानं स्तेयं गुबह्मनाशनं महानि पातकान्याहुः समगद्योपि ते सह ॥ (Manusmṛiti) Carudatta says that दारिद्र्यं is the source of so many calamities and evils that Manu was wrong in mentioning only five Mahāpātakas he should have added दारिद्र्यं to that list and declared the Mahāpātakas to be six.

(38) विगत दह यस्य तस्मिन् In spite of the tragic element involved one is bound to be amused at this naive solicitude for दारिद्र्य's future, on the part of Carudattā दारिद्र्य had secured a good permanent abode to stay in, for, unlike other people, Carudatta was expected to remain poor for all time, but after Carudatta's death where could दारिद्र्य find another so faithful a friend? भवन्त goes with शोचामि some take it as two words, भव न (नादृशीमु-
रसि दारिद्र्येनेति यावद्—भानिवासाचार्य), but this would make एवम् unnecessary I 38 1—सर्वैलक्ष्यम्—वैलक्ष्येण सहितम् वैलक्ष्यम्—(विगत लक्ष यस्य स इत्यत्र तस्य भाव) embarrassment, shame Vidusaka was not prepared for such a sudden outburst of feeling on the part of Carudatta and he is genuinely pained to have caused so great an anguish to Carudatta's mind I 38 21—
अन्वयता This is said in derision, because Vita was sure that Vasantasena taking his hint would not allow herself to be caught (The same expression was used in I 18 17 by Vita to deride Vasantasenā)

(39) चाणक्येन चंद्रोदी—A Sakārian piece of mythology and history चाणक्य the reputed author of अर्थशास्त्र, the exterminator of the nine Nandas (नन्दा पञ्च इव एता पश्यता राक्षसस्य), was the Prime minister of Candragupta Maurya in the fourth century B C I 39. 1—इतो भाव Sakara makes sure that both Ceta and Vita have taken their respective positions, in various ways (This scene is most effective on the stage, producing peals of laughter from the pit)

(40) Vita, while ostensibly praising Sakāra's feat, says that his action really deserves blame A woman who was doing the right thing in following a कुलपुत्र ought not to have been dragged by the hair which should be tenderly treated or nonoured (संविनव्य)

(41) The पुनरुक्तत्व in the verse is apparent enough. The superiority of the Sanskrit language (in having a very large number of synonyms) is brought home to the reader by passages like these L 41. 6—दभिसार , a quaint but quite expressive simile

(42) Vita means to say that there was no wonder if स्वरनेपुण्य had been mastered by Vasantasenā For, a courtesan naturally has to cultivate स्वरनेपुण्य and रङ्गप्रवेश and बलानाम् उपनिशत would surely make her proficient in that art (रङ्ग हि तत्तद्भूमिकायाम् स्वरभेदा

प्रायः कलाशयानाम् पुराणानामपि स्वर्गं गच्छन्ते परब्रह्मणो च वेद्याना महत्त्वं स्वरभेद इत्येकैकानामपि पद्यामाना त्रयाणां ममवायं किं पुनर्वक्तव्यमिति भावः । श्रीनिवासाचार्यः)
 I 42 3—पशुवन् (पशु वन्त-अत्र) the place where the sacrificial victim (the goat here) is tied Naturally the heart of the goat about to be killed would be palpitating and is aptly compared to a lamp fluttering in the wind The student will find that the similes in the mouths of different characters in the play, are most apt and natural The Brahmana Vidusaka would naturally be reminded of the छागलहृदय (seen by him in the animal sacrifices) फुरफुरायते, a form like सटसटायते (L 8 2) I 42 7—For नेदम् त्विदम् (नु इदम् is it indeed) is also a good reading Vidusaka addresses this passage to nobody in particular It the reading is प्रवेद्यन्ते it would be addressed to Radanika who Vidusaka thinks has been flirting with strangers and soliciting them I 42 9—मे परिभवम्—Radanika finding that Vidusaka had not seen her draws his attention to her उशाकर्षणरूप परिभव I 42 10—किं If Radanika is of a bad character it is her परिभव otherwise, it is an insult to Carudatta and Vidusaka that their servant should be so maltreated I 42 20—स्वके गेह A proverbial saying Even a weak person in his own house or familiar surroundings can successfully stand against a powerful opponent working at a disadvantage, being on unfamiliar ground I 42 21—भगवेषु कुटिल—Vidusaka like his dear friend, Carudatta, is always brooding over their ill-luck. दुग्म्य—A दुग् (spoiled) bamboo piece can be easily smashed down I 42 23—महाप्राण्य—used here in a good sense Usually it means a Candala's The word महत् used with certain words gives a bad meaning (शङ्के तैले तथा ममे वेद्ये ज्योतिषिक द्विन । यात्राया पथि निद्राया महच्छदो न दारणे ॥), thus, महत्वेद्य—God of death महायात्रा—a funeral procession, महानिद्रा—death, महानाम—human flesh etc

(43) कृत अन्त (विनाश or निधय) येन म कृतान्त, an epithet of Yama, the God of death, hence, fate, destiny All are of equal status in the eyes of the कृतान्त So, no one should be insulted or ill treated because he happens to be poor (चारत्रच्युतिरेव दारित्र्यं न धनच्युति, येन चारित्र्यच्युत त्वमव देवहत न चामदत्त इति भावः । श्रीनिवासाचार्यः)
 I 43 7—अन्यजन, Vits does not mention Vasanta's name through a sense of shame

(44) Vits says that they never contemplated violence to anybody, the woman they were after was a वेद्या (म्वाधीन यौवन यस्या

सा) who could dispose of her person at her will, and was also समाना (this, of course, is not a fact, but Vā adds this expression to convince Vidura of their good faith) शाल्ववना—violence to character, outrage I 44 1—अनुनयमवस्वम्—Falling prostrate before one is the highest kind of अनुनय or apology I 44 3—ससुरय—Vidura is touched by the frank nature of Vīta and his sincere apology. So, he releases and calls him a ससुरय who is bold enough to acknowledge his mistake.

(45) प्रणय—favour Vīta has a very high regard for Carudatta and so, does not want his misbehaviour to reach the ears of Carudatta.

(46) CONSTRUCT न अस्मद्विमाना प्रणये वृशाहृत, तेन विभवे बन्दि न विमानि, सुदम हृद निदाधकाल्पु इव वृणा वृणाम् अपनाय म उपवान् । (उपवादे)

प्रणये—requests, favours वृशीहृत—P R of the च्वि form from वृत् (not having the strict sense of the च्वि) न विमानि—People with ample riches are likely to treat others (especially their inferiors) with contempt. But Carudatta was an exception to this general rule वृणा—thirst also greed, desire for money. उपवान्—to be understood both literally (with हृद) and metaphorically (with Carudatta)

(47) This contains the usual Sakarian mythology, but in its most outrageous form श्वेतकेतु is a sage well known in the Upanisads son of उद्दामक आरुणि (and also in the Mahabharata, as one who put morality on a reasonable basis) The son of Radha was not Ravana but Karna (really Karna was born of Kunti, while a maiden, as a result of the boon from the Sun Kunti abandoned the child which was reared up by राधा the wife of a मृत, hence his epithets मृतपुत्र or राधापुत्र) and he was not इन्द्रदत्त, but secured from मृत्यु (There is no point in taking राधापुत्र रावण and इन्द्रदत्त as three different personages as also श्वेतकेतु to mean 'one having a white flag' that is, Arjuna, for, that would not be the Sakarian way proper) Asvathāman was the son of Drona, and not the son of Kunti (the wife of Pāndu) and Rāma (This is perhaps the most outrageous statement even for Sakāra) Jatsyū who lost his life in helping Sita, while she was being carried off by Ravana was not the son of Dharmarāja (in the Mahābhārata times) I 47 4—आर्यचारदत्त—Carudatta does not require to be compared to others, or judged by the standard of

others. He does not shine by any reflected lustre His name itself would set up a tradition of its own

(48) A beautiful verse कव्यान्व—(कव्यः सकल्पिनोऽर्थ । नन्दजनरुभावमवधे पणे It is one of the five श्रेष्ठाः त्रिः श्रेष्ठाः पन्ते दधनरवो नन्दरु पारितानक । सतान कव्यान्व पुस दो हरिवन्दन्म् ॥) the ५१५th fulfilling tree Carudatta granted the wishes of all poor people. सुचारन्स्य त्रिः (touch stone) गोलवलाग मुमुद as the sea सुः ever overeps its limits Carudatta never forgot to maintain his sterling moral conduct द्रवन्नीव कव्य—Others are really dead people say they are alive simply because they are letting off breath that is all (गुणवत्ता ि न वितफल या कव्य उपनीवन्ति चाम्रधीवन्ति नीवन्ति बहव म न इति न्यायान गुणवकव्य नीवन्निरेवन्ति भावः । श्रीनिवामाचार्यः)

(49) CONSTRIE चञ्च गष्ट इव आनरस्य पुा व्व म्म सुष्टि च् अलसस्य भाद इव स्वप्नसने मानन परना विद्या च् मा (वमन्मेना) ला प्रय आरने रान इव प्रना । (वमन् तलका)

परना विद्या is the highest विद्या or ब्रह्मविद्या or any difficult science. A परना विद्या can not be comprehended by any one who has no good memory or who has evil habits or is distressed or unfortunate. Vasantasena is compared to a series of पन्नाः the common property being प्रनष्टव It is unnecessary to read anything more in the verse than this According to some सूत्रस्य सुष्टि refers to Sakāra's folly in giving the information (तस्य वामन गम्) to Vasantasena about Carudatta's house अलसस्य to the delay in pursuing her अचस्य to Sakāra's inability to locate her आनरस्य to the improbability of Sakāra's progress in his suit and वमन्ना to the impossibility of ever securing Vasantasenā

(50) A well known verse Certain things can be secured in certain ways only Brute force can not succeed in all cases Thus if you want to control and instruct an elephant you can do so only when the elephant is tied by a chain to the tying post (आलाम् also the tying chain) even a roguish or ill tempered horse can be controlled if you do not cease to hold the reins. A woman can not be forced to love you by threats you must try to capture her heart first before she would willingly submit to your wishes (हृदयरघ्ननीव वया भवति न बलान् एति भावः । श्रीनिवामाचार्यः) प्र used with the locative in the sense of grasping, holding I 50 5—भव अभावम् a pun on भव Bhava has gone to

अभाव Sakara is clever enough to use such puns— काकपदशीर्षमस्तक—
 ककपदवद (like the ककपद mark ^) शीर्षं यस्य (मन्त्र is redundant) स,
 that is, one who has a deformed head Vidusaka is often
 represented as being ugly and deformed and like a monkey He
 himself boasts of this fact (of [साधु रे पिङ्गलानर साधु । सुष्ठु परित्रातस्त्वया
 मद्रुगन्सपत्न 1] Malavika IV, [किं तत्रभययुर्वदयद्वितीया एषेण अहमिव विरूपया ।]
 Vikram II) This seems to be the best and natural interpretation,
 involving the Sakarian tautology Other interpretations where
 शर्षं is given a fanciful sense, as referred to by धानिवासाचार्य, are—(1)
 केशिन काकपदवद पत्रा शर्षं (tufts of hair) यस्य स , पत्रधेसुपलक्षणम्, अष्टमपाल
 तेनालक्षणयुक्तमस्तकैर्यथ ३ यादु । (2) अपरे तु वृत्ताद्यमर्थप्रवृत्तौ मरुपदाकारान्ये
 भूतस्त्वया शापप्राया ग्रामभ्यस्तेषां मस्तकभूद धूर्तचमर्षितनामपि प्रधानभूतेति वदन्ति । तत्र
 मरुपद एषाभ्युत्थम पुनस्तपरिहारानिप्राय स्यात् न चाथ धमन्कारवचनि शोभत
 इति चिन्तनीयम् ।

(51) कूष्माण्डा is कोटया Sakāra means to say that just as the
 कूष्माण्डी शक मान and भस्म in winter do not become putrid even after
 a long time, his enmity would remain as bitter and fresh as ever.
 The rendering रुण च वैर for लानाया वेलाया would be directly refer-
 ring to the वैर in the other case, the figure would be अप्रस्तुतप्रसङ्गा
 (the प्रस्तुत वैर being understood from the description of the अप्रस्तुत,
 कूष्माण्डी etc) Some take न भवति पूति to mean ' Do these not become
 putrid ? —The answer being, they do become putrid As
 Srinivasacarva remarks this is not a fact (उक्तद्रव्येषु पूयभावानुभवात्)
 and the idea hinted at by these critics, चिन्तनत्वेन स्वकार्यशीथिन्यम् is
 not the point at issue here So, this interpretation should be
 rejected L 51 3—अरे दुष्टदुष्ट . The very cool manner in which
 Vidusaka replies to the arrogant questions of Sakara, ultimately
 exasperates him and he asks Vidusaka to deliver his ultimatum to
 Cārudatta I 51 4—हिरण्य means both 'gold' and 'silver' I 51 5—
 सूत्रगरी is Sakārisim for नरी I 51 7—लघु quickly निर्यातयत् return-
 ing a deposit The absurdities in this ultimatum of Sakara
 are the following —(1) बलात्कारानुनीयमाना, this is a confession going
 against Sakara himself (2) निर्यातयत्, Sakara takes for granted that
 Vasantasena is as though his property, which is not a fact (3)
 हैमन्तिकरात्रिमिद्र is used as an उपमान for something he is doing in
 a वाग्मन्तिकरात्रि I 51 11—मकपयम् (Some take ललक and गोधनर to
 mean the same thing) Sakara does not mind if Vidusaka uses
 some cunning in delivering that message तथा , that is, deliver
 it so loudly, without any hesitation बाल (small), अप्रस्योतपालिका—

dove cot end, the whole expression seems to mean 'the small top terrace of the palace' बालाग्र मत्तदारण नागदन्तापरपर्याय भित्तिबद्धशङ्कुरूपम्, दक्षिणापथ लोकोत्तरियमिति प्राचीनटीका (that is, a terrace with the figures of wild elephants carved) I 51 13—कफिथ is कवठ in Marathi मडमडयिथ्यामि—a verbal form from the onomatopoeic word मडमड I 51 18—असिम्—this is apparently the sword dropped by Vira (L 44 1) and which he forgot to take away with him I 51 20—If we read एष भगरक, then असि itself would be called a भगरक by the Ceta (अस्मत्त्वामिनो कित्स्य सवचात् स्वामिभूत इत्यथे । श्रैनिवासाचार्ये)

(52) निर्गम वक्त्रल यस्य तम् मूलक (is the red मूला) The sword was in the sheath (कोश) which was covered with some outer cloth-covering (this is humorously called वक्त्रल by Sakara). स्कन्धेन गृहीत्वा—A sword should be carried in the hand (as at the position of 'carry') but Sakara was holding it on his shoulder upside down. Sakara corresponds to सुगल and Vidusaka and Radanika to dogs and bitches बुक्कयमान Pass Pre P from बुक्क to bark I 52 9—रदनिसा खव्वह सयतमुखी—There is a pun on the word रदनिसा which means (1) the name of the चेश and (2) one who has rदनs or teeth (and knows how to clench them) When the teeth are clenched, the mouth is effectively closed Radanika therefore means that she would be true to her name and no information about the incident would go out from her सयत मुख यदा न This punning on the proper name, especially of Cetas, is common enough in Sanskrit dramas [चतुरिका खट्व त्वम्] Nagānanda II, [विमर्दसुरभिर्बकुलावलिका खन्वहम्] Mālavikā III, [अन खटु प्रियंवदासि त्वम्] Sak I [पर मदनिका खटु त्वम्] II 0 27—further on I 52 11—मारुता .. रोहसेन—It is not clear whether Rohasena was actually suffering from cold, or Carudatta is afraid that he might catch cold. Carudatta also says प्रवेद्यतामन्यन्तरमयम्, which again does not make it clear whether Rohasena was still outside in the court-yard (this is not likely, for the time is about eight or half past eight at night) or was playing about in the verandah. Some read मारुताभिलाषी प्रदोषसमय Then the meaning would be—The evening time is very windy, so, see that Rohasena who is already suffering from cold, is brought inside and properly clothed and covered. The expression मारुताभिलाषी however fits in decidedly better with रोहसेन (though the प्रदोषसमय can also be called मारुताभिलाषी poetically) I. 52 13—प्रयच्छति, we must suppose that

Carudatta practically without looking about, throws the प्रवारक towards Vasantasena I 52 17—अनुदासीनम्—Vasantasena was afraid that Carudatta would perhaps, owing to his poverty, not be very keen on the enjoyment of the pleasures of youth, in which case her deep attachment to him would not be completely successful (as the enjoyment would not be equally keen on both sides) I 52 18—अपवारितकेन in the manner of the अपवारित (Aside, see Appendix A for definition) that is in such a way as not to be observed by Carudatta प्राणोति—of course आमानम् This is a very delightful natural touch Vasantasenā is so much enamoured of Carudatta that she considers the प्रवारक that had the honour of being in contact with Carudatta's body, as peculiarly fortunate and covers herself with it, if only for a moment When Carudatta or others would look at her, she would be ready to take the प्रवारक in her hands or in some other position, so as to show that she had been doing it for all time (This is like the usual case of a student looking at the photographs of Cinema-stars placed in his text book अपवारितकेन but ready to assume an innocent look when he finds somebody marking him) When Vasantasena is discovered, she apparently hands over the प्रवारक to Radanikā (its rightful custodian) Some take प्राणोति to mean रोहसर्न प्राणोति—This is decidedly bad First, no stage-direction about Vasantasena's movements is there, if Rohasena had been elsewhere We can not also suppose Rohasena to be already on the stage because that fact is too important to be not directly mentioned by the poet If Rohasena is brought on the stage from outside, one would naturally expect him to go to Carudatta straightaway (It is possible to suppose that Rohasena is already lying on his bed, and what Vasantasena is required to do is simply to cover him with the प्रवारक) But all this is unnecessary, अपवारितकेन प्राणोति as referring to Vasantasena rather than to Rohasena is far more appropriate This प्रवारक is referred to in Act II where it is presented by Carudatta to Karnapuraka from whom Vasantasenā takes it and covers herself with it (II 20 20) I 52 21—अव्यन्तर— the अन्तपुर also the meaning 'your heart' is intended Vasantasenā does not know whether Carudatta returns her love She would have the privilege of entering the अन्तपुर only if Carudatta loved her of which she is not quite sure

(53) कृतान्तं उपहिताम् Vidusakā had refused to act according to his instructions, and now Radanika a trusted servant of long standing was not even replying to him Hence Carudatta's annoyance I 53 1—(रदनिशामुपमस्य)—This stage direction is read by some as उपमस्य रदनिशं, विदुसक, to avoid the incorrect expression रदनिशामुपमस्य But there is no doubt that the stage-direction is used to mean 'Pushing forward रदनिश' Radanika after her discomfiture was naturally very shy and lagging behind, so Vidusaka forcibly drags her along and presents her to Carudatta so to speak.

(54) अविनात यथा तथा (or अविज्ञाता) अवमक्तेन Vasantasena corrects Carudatta's statement दूषिता by saying भूषिता (मम हि साधारणवनिताया ईदृशमहापुरुषापभुक्कलाभा भूषणमिति भाव । श्रीनिवासाचार्य) शरदध्रेण आदिता Vasantasena is compared to चन्द्रलेखा and the white silken mantle to the शरदध्र Carudatta is horrified that he should have been guilty of throwing his garment at a परकलत्र, for, even looking at a परकलत्र is a crime what then of direct or indirect contact with her ! I 54 1—न युक्तं of अनिर्वर्णनाय परकलत्रम् । Sak. V, a very common idea in Sanskrit literature

(55) कुत्सितं पुण्यं कृपुल्यं Carudatta also was in love with Vasantasena but had to stifle his love, owing to his poverty (धनहायाया वेश्याया हीनजनस्य कामं स्वपीडायै क्वचल भवति यथा प्रतिकर्तुमशक्तस्य सापराधे कौपी नेत्ररागीन्द्रशानादिस्वाक्यवावस्थामात्रपरिममात्र इति भाव । श्रीनिवासाचार्य) I 55 10—बलात्कारा Vasantasena was really glad that on the strength of Sakara's statement no one could now doubt her sincerity in loving Carudatta for his own sake not from any ulterior motive I 55 16—देवता इव उपस्थानस्य योग्या श्रीनिवासाचार्य says देवतासमागमयोग्या न तु मनुष्यभोग्यनि भाव । Carudatta is greatly impressed by Vasantasena's behaviour especially her extreme modesty (as described in the next verse)

(56) COASTRUE गृहं प्रविशति इति प्रत्याचमाना (या) भाग्यकृतां दशाम् अवेक्ष्य न चलति पुरपरिचयेन च अद्यपि बहूनि भाषत (तथापि) प्रगभं न वदति । (पुष्पिताया)

Carudatta means to say that Vasantasena displayed a marked consideration for his feelings when she did not enter the अन्तपुर although called upon to do so for his poverty (भाग्यकृतां दशा) would have been a source of great annoyance to

him ever after Secondly, she behaved like a कुम्बधू who talks little, though as a courtesan she must have been taught to speak loudly and long There is no point in taking भाग्यकृता ददा (the status of a courtesan) as referring to Vasantasena ¶ 56 4—अनुचित, entering a Brahmana's house. I. 56 8—कल्मसेदारौ—two paddy fields An expressive simile, the paddy fields present a splendid spectacle, when a strong wind is blowing, with the ears of corn swaying to and fro I. 56 9—करमपातु is particularly deformed If the reading is उत्तिष्ठतम् (for उत्तिष्ठति) then the meaning would be that Vidusaka wants both Carudatta and Vasantasena to rise up so that he might give them a ceremonial salute. I. 56 10—प्रणय—used here in the sense of courtesy Carudatta apparently does not quite like the way in which Vidusaka had made fun of the manner in which he and Vasantasena had apologised to each other A suggested meaning is 'Let this love now be firmly established' I. 56 15—चतुरो Cf अहो उपन्यासकदि । Malati III. The उपन्यास is चतुर because she happened to see Carudatta escaping from the hands of Sakara मयुर because she now knew that Carudatta was in love with her I. 56 20—पुरयु a proverbial saying. Even if the house is a dilapidated one, it does not matter at all if the man, the owner of the house, is trustworthy It is the man that matters in such cases. I. 56 23—स्वस्ति, Vidusaka thought that the ornaments were given as a gift, hence he pronounces the usual blessing I. 56 25—यदेव तदा, Vidusaka regards the ornaments as a nuisance and wishes (of course, jocularly) that some one by stealing them should relieve them of the responsibility of guarding them (This suggests the incidents in Act III) The speeches of Carudatta and Vidusaka (from I. 56 24 to I. 56 29) are so made, that they can be connected with one another and give a different meaning altogether, though they are really independent of one another Thus, Carudatta's three speeches make one consistent speech (1) न्यास खचयम् (2) अचिरेणैव कालेन (3) निर्योतयिष्ये, such is the case with the two speeches of Vidusaka (1) चौरैर्हिंयताम्, (2) एषोऽस्माकं विन्यास Now construe these speeches as they are actually made, तदा चौरैर्हिंयताम् अचिरेणैव कालेन एषोऽस्माकं विन्यास. This is technically called a पदान्काम्यानम् (for definition see Appendix A) where words capable of being construed independently, can be construed in the order in which they are uttered, so as to suggest a future

event or to give rise to some interesting development. (Cf लवाङ्गिका—[अनेदानी क उपाय ।] (नेपथ्यार्थप्रविष्टा) प्रतिहारी—[एषा भगवती दानन्दका] उभ—[किं भगवती ।] प्रतिहारा—[भृङ्गदारीका द्रष्टृमागता ।] Malati III.) Here the theft of the ornaments अविरणैव कालेन (in Act III) is fore-shadowed I 56 28—विगास also suggests विनाश, Viduṣāka says that this विन्यास is nothing but a विनाश for us involving as it does a very heavy responsibility I 56 29—निर्यातयिष्य—Carudatta assures Viduṣaka that it would be only for a short time that they would be required to guard the deposit he would see that it is restored to Vasantasenā without any undue delay I 56 31—अनेनार्थेण—of course Vasantasena hereby indirectly suggests that Carudatta himself should accompany her I 56 36—त्वमद्वेष्य , Carudatta is compared to a रात्रह्न and Vasantasenā (by implication) to a रात्रहसी I 56 39—रात्रमार्गे विश्रामयोग्याः, that is the torches should be sufficiently big and fed with sufficient oil to blaze forth. I 56 44—अरे नैलेन it was all right for Carudatta to issue orders for the torches to be lighted but the Cats does not know how that could be done in the absence of oil I 56 47—अपमानित निर्धन कामुक याभि ता निश्रेहा—There is a pun on the word श्रेहा which means (1) oil, as also (2) affection (the implication being that Carudatta should not associate himself with courtesans)

(57) CONSTURLE हि कामिनीगण्ड्याण्डु प्रगगणारवार रात्रमार्गप्रदीप रागाडु उदयति यस्य गौर रम्य निमिरनिकरमय शीरधारा सुतजले पङ्क इव पचान्त । (मालिनी)

कामिन्या गण्ड इव पाण्डु—It is usual with Sanskrit writers to use कामिनीगण्ड as an उमग्न (especially the केरलकण्डु are preferred for this purpose गान्तेकण्डोरकलकण्डुगण्डावपाण्डुच्छर्द Malati VI) प्रहगा परिवार यस्य a bad expression there surely could not be a गण of planets about the moon at any time (the poet should have referred to the stars in general) रागाडु—The moon having the hare as his mark or characteristic the spots on the moon are often poetically described to have the form of a hare. The following verse summarises the various poetic views as regards these spots—अङ्क केऽपि रागाङ्कुरजलनिधे पङ्क परे मन्त्रे सारङ्क कनिचिच्च मङ्क गदिरे भूच्छायमेच्छन्परे । इन्दोर्यदलिनन्दनीलकल्प्याम दरीदृश्यते तसाम्नि निगि पाननध तमस कुलिस्थभावाभे ॥ The white rays are compared to the white शीरधाराs and the mass of darkness to the dried up mud (the association of the शीरधाराs with mud is hardly natural and to that extent the idea is not a very happy one)

(58) Carudatta means to say that though there are the night patrols, still they must be on their guard for दुर्भंगा is (बहुवचन दोषा यस्य मा) बहुदोषा (for an opposite idea of अहो ननुयिनि सचारमणीयता राजमार्गस्य । Malati VII) The verse foreshadows the events in Act III. I 58 1—मूर्धन्यभाण्डम्—भाण्ड means a vessel, box, treasure etc. It is clear from Act III, that the ornaments were not placed in a casket. We have therefore translated the expression as a bunch of gold ornaments rather than 'a casket of gold'.

The Act is properly called अलङ्कारन्याय, for, that is the central idea in it which is also the basis of the whole plot.

ACT II

The events described in this Act take place in the morning after the events in the first Act.

Vasantasena confesses her love for Carudatta to her maid Madanikā Samvahaka, who was acting as a shampooer to Carudatta, being thrown out of employment owing to Carudatta's poverty, has taken to gambling and loses ten gold coins at play. Unable to pay the amount he tries to run away, pursued by the Sabbhika and the winning gambler Samvahaka is prepared to sell himself, but no one would have him. In the meanwhile, Darduraka, a professional gambler and a free lance, comes on the scene, picks up a quarrel with the Sabbhika and in the scuffle that ensues, Samvahaka runs away and finding the side-door of Vasantasena's house open enters it and begs her to help him. Vasantasena on learning that Samvahaka was a personal attendant of Carudatta gives him a right royal welcome and gives her bracelet (to the Sabbhika and Dyutakara who, having followed Samvahaka were standing on the street waiting for him) to free him from his debt of honour. Samvahaka offers to serve Vasantasena as a shampooer, but she advises him to go to Carudatta. Samvahaka then decides to become a monk. In the meanwhile, a rogue elephant of Vasantasenā breaks loose and is on the point of killing a monk (presumably the Samvahaka) held in his teeth when Karnapuraka, Vasantasena's servant, saves him by suddenly attacking the elephant. Karnapuraka describes the incident to Vasantasena at length and also informs her that he received as a present from some one in the crowd, a mantle. Vasantasena finds out that it belonged to Carudatta, and goes to the terrace to have a look at Carudatta who was passing by her mansion on his way home.]

II (7—वेदि तदस्व—चति is the rendering of the Prakrit ह्य (equivalent to अय in Marathi) According to the dictum, ह्ये ह्ये ह्ये ह्ये नञ्च चञ्चि सञ्चि प्रति (ह्ये ह्ये and ह्ये should be used for addressing respectively नञ्च चञ्चि and सञ्चि) ह्ये is used for addressing a चञ्चि to make clear the status of the person addressed,

इति is rendered in Sanskrit as चर्गै त्वस्तत shows that the person addressed has said something before and is now required to continue the narrative. As a matter of fact no conversation had been going on at all hence the चर्गै s next speech अर्थे न किमपि मन्त्रयेत् (II 0 8 it would have been better if we could read मन्त्रयेत् for मन्त्रयेत् for the use of त्वस्तत by Vasantasena requires that the चर्गै should have said something before.) This गूढहृदय or absent mindedness on the part of lovers is a common theme in Sanskrit dramas (cf राज मये गानम । प्रतापरी [चयत भर्गो । अर्थनिहिता गानम] राजा—(आनगतम्) वा मालविभारुत्तान्तानय प्रथित ।) Similarly Sanskrit dramatists take great pains to describe the exchange of confidences between the heroine and her companion (Read the conversation scenes between चर्गै and विजयलक्ष्मी in Vikram मलयवती and चण्डाला in Nagānanda, मालविभारु and चकुलवलिखा in Mālavikā मालती and द्वाद्वाद्वा in Mālatī) It may be remarked without fear of contradiction that the present scene in the Mrcchakatika is the best of all such scenes. The dialogue is carried on in the most natural way abounding in proverbial sayings and showing in a perfect manner the inner workings of the heart II 0 21—पुरोभागिता ऋषवद् पुरोभागी (पुर पूर्व भवन) तस्य भावः a पुरोभागिन् is one who wants to take a share first over forward II 0 27—पश्य हृदयं तस्य ग्रहणे पाप्मता a pun on Madanika Madana is also an expert in influencing (ग्रहण) the minds of others. So it was no wonder that Madanika true to her name was able to guess correctly as to what was troubling Vasantasenā. II 0 30—वामः Madanika means to say that the God of love apparently has at long last interested himself in Vasantasena's affairs and made her entertain feelings of love (we must suppose that Vasantasenā had rejected before many an offer from suitors) and so young men now would have a very nice time of it. Or we might split up the passage as वामः अनुग्रहीत । महोत्सवः etc —You have obliged the God of love himself by beginning this love affair (inasmuch as it had been so long difficult to find a lover worthy of you and so Madana had been losing his prestige) II 0 3 —रतु there must be a sense of perfect equality between lovers. A king or a राजवन्मन्त्र would expect to be served and there would be the relationship of master and slave and no equality. No real enjoyment is possible in this case. II 0 36—वृजनीय—A well versed

scholar Brahmana would be fit for worship but not for love He would be too great for her II 0 38—अनेकनगराभिगमनेन जित्त विभव-
विस्तार यस्य न II 0 40—उवाच A Vaisya thinks more of wealth
and is prepared to sacrifice his love for wealth II 0 43—न तत्ता

Vasantasena had given very satisfactory reasons why she would not love a Katriya king or राजवृद्धम् a Brāhmana or a Vaisya Now Madanika wonders as to who could possibly be loved by Vasantasena as the three higher castes apparently had been ruled out of order, and it was unthinkable that Vasantasena would ever dream of loving a S dra II 0 48—तथापि , उदासीनेव
as though you had been indifferent to what you may have noticed there Cf उर्वशी—[माति तदा हेमकृपादावरं क्लृप्ताविपन क्षणविप्रिताकदागमना
मानुषहस्य निमिदानीं पृच्छसि ।] Vikram III. II 0 53—श्रेष्ठिना चत्वरम्,

the locality where big merchants reside Vasantasena had asked his name, but Madanika jocularly puts off telling the same knowing full well how Vasantasena was eager (as is quite natural with women) to hear the name of her lover mentioned by others. II 0 56—सुपृष्टीने (well borne auspiciously invoked) नामधेय (नाम एव नामधेय) यस्य स (चाह दत्त यस्य well known for his charities) II 0 62—अत एव दक्षिणुय सक्रान्त मन यस्या सा Madanika wanted to suggest that Cārudatta's दारिद्र्य would make him an undesirable lover Vasantasena says that his दारिद्र्य was a

great point in his favour, for that would at any rate prove her bonafides in loving him No one can now charge her with loving a person for the sake of his money II 0 65—आर्ये किं Madanika says it was all right in theory what Vasantasena was doing but does any one ever do anything without expecting something in return? Even the bees do not flock towards a mango tree (which is an excellent tree as all admit) when the blossoms have fallen down. II 0 66—अत एव Vasantasena says—Madanika had taken a wrong illustration to prove her point for that goes against her The bees are but collectors of honey (मद्य करानिति मद्यकर) they do not know how to enjoy the same and so they are rightly called drunkards (मद्यकर also means मत्त) Vasantasena on the other hand did not want to hoard wealth, but wanted to enjoy herself and such enjoyment can come only from a lover of her choice and so she had done the right thing in loving Cārudatta though he was very poor II 0 69—यदि , If you have made up your mind where is the rub now? You can

easily play the role of an अभिसारिका and secure him (प्रिया दुराव कथमीमितो भवेत् । Sak) "There should be no difficulty whatsoever about the fulfilment of your desires. II 0 71—वसन्ता . . Vasantsena says that she must proceed slowly in dealing with a man of great self respect like Carudatta' Who knows, if she were to precipitate matters by straightaway going to him, he might even repudiate her. So, she must first try to create the necessary feeling of confidence, before acting the role of an अभिसारिका

II 0 77—भगवत्,—Master, the winning gambler is thus addressed by the Sabhika, Mathura. In order to understand this scene properly, the student should note the following points — Gambling has always exercised a fascination for humanity in spite of its denunciation by the Śāstras etc. In India, gambling had been so common that elaborate regulations had been made to meet all contingencies. Gambling houses were licensed and the keeper of such houses was called the Sabhika. He had to pay royalty on his earnings which were constituted of a share of the winnings. He could detain a defaulter till payment was made and the state enforced his decrees. The gamblers also were very keen generally on paying their dues, it being considered a great disgrace, if one refused to pay the debt of honour. In the present case, Samvabaka had lost ten suvarnas, and as he could not pay, he took to the course of running away, seeing that the Sabhika (Mathura) was engaged in making some calculations. The keen-eyed Mathura however saw Samvabaka slipping away, and shouts out to the winning gambler (Dyutakara) to stop him and they both run in pursuit of Samvabaka. II 0 78—युतकर— the losing gambler Samvabaka. In the text युतकर is used as a sort of proper name for the winning gambler later on दुराव , this is addressed to Samvabaka whom Mathura sees from a distance. II 0 79—अपटीक्षेपण-पत्नी or अपटी means 'a curtain, so अपटीक्षेपण means tossing aside the curtain. Bharata lays down that no character should ordinarily enter the stage, unless its entry is suggested before (नामूचितं पात्रप्रवेशो भवेत्) If a character, however, is to enter the stage in haste due to various causes, it may do so, disregarding the above rule, by merely tossing aside the curtain according to the dictum of Bharata अपटीक्षेपण न कर्तव्य आनंराजप्रवेशने. Here Samvabaka enters in haste, but his entry is certainly suggested by the

speech behind the curtain before हीनाः ७-वाच्यम् in Sanskrit, shows वेद or विलिन

(1) नव च बन्धन तस्मात् सुकृतया गदभी a she a's who is particularly dangerous when freshly let loose from the halter. The second गदभी means the die in gambling of that name गक्ति also is a technical name for a die. This Sakti die completely went against him and simply floored him just as the Sakti let off by Karna killed Ghatotkaca out-right अङ्गुल-क-—Karna (born of Kunti through the favour of the Sun) had ear rings which made him invincible. Indra (Arjuna's god father) disguised as a Brāhmana begged those ear rings of Karna (who was a great giver) in the interests of his son Arjuna. Karna gladly gave the ear rings on which Indra presented to him a सक्ति capable of killing any one individual at all costs (which Karna meant to use against Arjuna only). But when Ghatotkaca (the son of Bhīma and Hidimba) created great havoc in the Kaurava army in the Mahabhārata war, Karna, pressed by Duryōdhana used that Sakti against Ghatotkaca and killed him.

(2) लवकं व्याज्ज हृदयं तस्य त्म् (लवक might mean a writer or लेख itself) The Sabbhika was engaged in making his accounts सभिक—the keeper of the gambling house (Read the following from याज्ञवल्क्यस्मृति II 199—20 where are given the duties etc of the Sabbhika स्तेहे गनिकत्रयस्तु सभिकं पत्रकं गतम् । गृहीत्याद् धृताकृत्वा दितराहाकं स्मृत्म् ॥ The commission of the Sabbhika was five per cent when the total earnings exceeded one hundred otherwise ten percent. न नम्यकमालिनो भागं रात्रे ऽद्यायथाश्रुत्म् । वित्तमुद्ग्राहयन्नेरे दद्यान्मयं वच क्षमी ॥ The सभिक had to pay a fixed sum as licence fee to the king प्राप्ते भागे च नृपतिं प्रमिदं धृतमण्डले । वित्तं ससभिके स्थाने तपये दम्यथा तु न ॥ इष्टान्ते व्यवसायानां माक्षिगन्धं न एव हि । राजा सच्छिनः तन्वन्त्या कृत्वाभोगधिनिवित् ॥ II ° 8—।वर्तमान्या पात्राभ्या-। in order to create the impression that the person in question has gone away from the temple. This ruse however does not succeed for Māthura and Dyutakara are too clever to be deceived. II. 2 9—दवीभाव्यानि अदेव (न देव अदेव) इव मयद्यमान भवितानि-Samvāhaka, simpleton as he is thinks that he could thus successfully impose upon his pursuers. वृद्धिं नाश्रुत्वा , Samvāhaka had to twist his body into various ways before he finally took a pose approximating as far as possible the image of a deity

(3) This shows how powerful the Sabhika was. No one could defy him. Even Indra the lord of the three worlds, and Rudra the great Isvara, could not help any one against the Sabhika. श्रीनिवासाचार्य remarks—इन्द्रा स्वयम्भूधतुगनना वा इन्द्रश्चिनेत्रालि पुगन्को वा । इन्द्रे महेन्द्रस्मुग्नायमो वा त्रातुं न शक्नोति युधि गमवध्यम् । इति न्यायेन नभिक्रन्दमिन्द्रावपि त्वा न मोचयितुं शक्नोति पातालगतोऽपि न दुर्ग्रहो भविष्यतीत्यर्थं ॥

(4) यशोऽतिकृष्ण . It is amusing to see Mathura certifying himself as a सुमभिः . A gambler's debt is a debt of honour (even now it is so regarded very scrupulously) and one who fails to pay it would naturally be looked down upon by all. II 4 10—अन्यान्यं सैत्राय—Mathura and Dyutakara easily see through the device of Samvāhaka, but do not want to disclose that fact. Hence they make signs to each other to keep quiet and show as if they had not noticed 'any thing'. They even carry the farce to the point of shaking Samvāhaka up to find whether it was a शैलप्रतिमा or वाष्टप्रतिमा. II 4 14—यत् क्रीडाव—The experienced Sabhika knows full well that the best method to force a confirmed gambler to come into the open, was to start a gambling game near about him. The stage direction is . क्रीडति (another reading is क्रीडत) क्रीडति can be justified only by taking the words दानकरेण गृह as understood.

(5) The noise of कृत्ता is the most attractive शब्द to a gambler (even though he has not a pie with him, just as when the marching drums produce the टक्का noise (गमरदुन्दुभिध्वनि) the king who has lost his kingdom is filled with (false) hopes of regaining what he has lost.

(6) सुमेरो शिखरात् पतन्न सनिभम्—Meru or Sumeru is a fabulous golden mountain, the highest of all mountains, round which the sun the planets etc are supposed to revolve. Samvāhaka knows that to play at dice is equal to falling down from the peak of the highest mountain in the world (that is, leads to utter misery all round), but all the same, the craving for gambling does not cease to influence him. II 6 5—पटे—पणे (कर्षिका पतिनेति शेष—श्रीनिवासाचार्य) II 6 7—सहस्रेण सृष्ट—Samvāhaka could not contain himself any longer, and so, forgetting his own high philosophy, he discloses himself. This is a delightful natural touch. (The present writer can vouchsafe for the correctness of this description from a personal

experience While at the college the present writer who is fond of chess play used to force his room mates engaged in study, to take part in the game by starting the chess game singly making moves on both sides himself When he deliberately made a false move on the other side his room mates (there were two of them one of them is now a Headmaster in a Government High School) who although apparently engaged in study had been watching the game from the very start threw down their books and came down to the chess board asking why some other move could not be made and then the game started in right earnest) II 6 10—दुष्ट दण (fine) येन स one who refuses to pay the fine II 6 15—फिर पतति I feel like fainting This might be a feint on the part of Samvahaka श्रीनिवासाचार्य says—फिरसा प्रणिपन्नामीत्यर्थे । II 6 18—गण्डी—a circle the rules and conventions of Gamblers circle (perhaps Mathura actually draws a line round Samvahaka as he utters the passage) that is the whole Association of Gamblers would be pitted up against you if you do not pay the dues II 6 23—गुट—pledge security II 6 34—The fallacy in Samvahaka's argument is that he is taking the two different अर्थ as one and the same अर्थ The one half which he owes to Dyutakara is not the same half which is excused him by Mathura So even after what is excused is left out of consideration Samvāhaka still owes one half to Dyutakara and there is the pledge for one half to Mathura. II 6 39—सद्वारता—the usual crowd of sight-seers is addressed by Samvahaka thus. II 6 43—सर्व—Mathura is not going to stand any nonsense now He wants now the whole sum no pledge nor any postponement to be considered II 6 46—दुना मे विना—Samvāhaka is not such a simpleton after all He coolly answers the questions put to him II 6 54—आशाने—(for definition see Appendix A) This stage-direction is used when a character on the stage converses with a character not on the stage and the audience is informed of the answer with the introductory words किं ब्रवीषि This is of course done with a view to economise the number of actors required for the drama II 6 66—यत् इह नाम this is a peculiarity of Sudraka's style he describes objects with what may be termed a qualified identity thus वीणा is असमुद्राधिन रत्नम् (III. 2 11) यज्ञोर्वीन is अमीक्षितसमीवण ब्राह्मणना विभूयम् (X 18) यत् might be said to be राज्य itself only the throne being not there.

That is the gambler is almost a king, ~~only~~ that he does not sit on the throne like a king

(7) CONSTRUCT (दून ठी धतमर) कुतन्निव परसव न गणयति अर्थनात निर्य हरनि ददाति च नरामम् आयर्दशी वृपति इव विभरन्ता जनेन समुगस्थते । (पुष्पिताग्र)

The gambler or gambling is compared to a king. A gambler becomes so shameless that he takes no note of an insult, a king being powerful enough himself, does not consider the possibility of being defeated; large sums of money come to and go away from both the gambler and the king (आयव्यययोरविभ्रमाद् राज्ये, दूने च जयपराजययोरन्यमात् । श्रीनिवासाचार्य) ; a king is waited upon by his Sirdars and noblemen gambling is also indulged in by rich people (mainly) अयं पश्यतीति, one who has an eye on the income, intent on getting as much income as possible

(8) दारु—(Masculine gender and always used in the plural) 'a wife' Darduraka means to say that he has been mixed with gambling so much that every happening can be attributed to it

(9) प्रत्या हन सर्वस्व यस्य स (the opponent had the प्रत्या throw in his favour and Darduraka lost all he had) पावरस्य पतनात् (similarly, the पावर throw was favourable to his opponent) नर्दिनेन दर्शित मार्गं यस्य स (the नर्दिन throw went against him, as though pointing out the way to him to clear out) प्रेता, पावर, नर्दिन, and वट (respectively having the value of 3, 2, 1 and 4 points) are technical terms for the different throws at cowrie or dice-play. Their exact nature can not be determined. There is a studied attempt on the part of the poet to secure alliteration here (thus, पावरपतन-नर्दितदर्शिन)

(10) सतृण एव—, because in that condition, the holes in the वट would not be seen II 10 1—अथवा स्मितय तस्मिन् करिष्यति—This may be interpreted in a number of ways, the question is who is referred to by अथ तस्मिन् (1) तस्मिन् refers to Māthura Darduraka was hesitating whether he should meet him or not (he had given up the attempt to veil himself with the वट also) He says that Māthura could not possibly do any thing to him who was a free lance and had nothing to lose! This interpretation harmonises with the idea in the next verse (2) तस्मिन् refers to

Darduraka himself just as अयं जन means 'I'. What can I do, when I can not possibly get a better पट than the one I have got? (3) Or, नपस्वी refers to the पट itself. The पट has seen service for such a long time in not very agreeable circumstances, that there is no wonder that it has डिम्बतः &c. This however does not go well with the next passage यो हि &c.

(11) CONSTRUE यावत् भास्वः, तित्ति तावत् एनेन पादेन गगने द्वितीयेन (पादेन) च भूतले उन्मिन् निगमि।

Darduraka has no fixed abode to stay in. He has to always loaf about (both of his feet are never on the ground together). II. 11 4—खलीक्रियते treated like a खल or wicked person, ill-treated खल also means a threshing floor or vessel, in which case the expression would mean 'crushed', 'pounded' (केचित्तु खलीक्रियते कर्षणात्पुमर्थात् क्रियते इत्यथ । यत्र कर्षुन्तादौ ननेत्यत्र धान्यं । यत्र क्रियते तत्स्यल खलपदार्थः । च्विप्रत्ययार्थश्चाभूतत्वाभावाऽपि बाध्य इत्याहुः । श्रीनिवासाचार्यः), II. 11 5—अन्तरम्—room, दत्त is to be understood

(12) CONSTRUE य (सवाहन) दिवसान्तम् आनतशिरा समुन्मिन् स्तथ न भास्वः, सदा उदर्गणलाष्टरे अपि यस्य शूटे शिरा न जान, यस्य च एतत् जहान्ताम् अहरह कुङ्कुरे न चर्धेत अत्यायनसोमस्य तस्य सतत धूनप्रमणेन शिम । (शार्दूलविक्रीडितम्)

आनत शिर यस्य स, उदर्गणार्थं लोफके Darduraka means to say that Samvahaka was an absolute misfit for taking to the profession of a gambler. A gambler must have a strong body capable of enduring various hardships (the first three lines apparently refer to the punishment inflicted upon gamblers who are unable to pay their dues). He ought to be able, if need be, to remain suspended head downwards for the whole day, his back ought to be proof against scratching by stones or clods of earth, he ought not to feel any pain if dogs are made to bite his thighs. A gambler's life was anything but a bed of roses, why should Samvahaka with his delicate body, dabble in gambling at all? श्रीनिवासाचार्य explains the verse as follows— नास्ते न निगमन्ति विपरीत-लक्षणया भास्वे एवेत्यर्थः । शमीयाभावान्निशामुपलिनजग्राखादिकममलम्ब्यैव दिनागम शवादेरावीनि भावः । एतमेतरे । इत्युत्पद्यते नोदनात् साधुतान्तरालास्यार्थो बुद्ध्यान्विधिविदमगच्छन्निगूटं पृष्टं जानन्नस्तद्विग्राहित इति भावः । अहिं च दाम-वृत्ति कुङ्कुरं तु यमृत्तिमित्यन्ततो वृत्तान्तो पुन पुनरुत्पन्न इति भावः । दून हि नान

विभवास्थितस्य चीनिचिन्तन्यान्भ्यन्तशरीरायामस्य सुदुःखस्य गर्भेश्वरस्य तद्विद्विनेद ।
 तस्मिन्मिथ्येन सर्वथा विपर्ययस्थितेन सेवितानिति भावः ॥ Looking to the context
 it can be easily seen that the above interpretation is highly
 unsatisfactory. According to धीनिवासार्च्य Samvāhaka ought not
 to take to दन, because he has a body capable of enduring pri-
 vations (this is inconsistent with अत्यायनकामलस्य and नस्ते न जात
 and न चर्च्यते are to be read with a Kaku equal to आस्ते चात and
 चर्च्यते) Some take रोमन्स्य to mean शत्रोस्त्व by विपरितलक्षणा and
 दूनप्रसणेन किं to mean no misery arises from दून. This also is
 equally unsatisfactory II 12 8—जर्जरेण पत्रेण प्राकृत (or जर्जर पत्रं
 प्राकृतम् यस्य स) Mathura who was well acquainted with the happy-
 go lucky character of gamblers who talked as though they were
 millionaires drags away the tattered piece of cloth and makes
 fun of Darduraka II 12 9—वटदरणेन—by a वट (the highest)
 throw He would easily win ten suvarnas by just one throw
 तस्मिन् Darduraka gives an effective reply. A rich man need
 not necessarily make an exhibition of his riches at all times,
 or actually carry the money on his person (as even now some
 village-people do)

(13) दुष्ट वर्ण यस्य स, a low caste fellow, or रोषावेवान् दुस्वित-
 सुखताय । धीनिवासार्च्ये पत्रेन्द्रिय Darduraka with a high poetical air
 blames Mathura for killing (?) a man and that one too posse-
 ssed of five ज्ञानेन्द्रियसु । He is obviously trying to gain time by
 such talk (सिंहसर्पादियाऽपि ह्यसत्त्वाम्भवात् न ह्यन्ति सचकीयघानी नष्ट एव
 त्वमिति भावः । धीनिवासार्च्ये) II 13 1—भने तव Mathura is appa-
 rently impressed by Darduraka's speech and so addresses him
 as भने or, the epithet is used sarcastically II. 13 11—न युक्त
 Mathura, on hearing of the original idea of Darduraka about re-
 covering the dues from a debtor (viz. advancing a further sum
 to the debtor and hoping that he should win at the play) finds
 that Darduraka has been fooling him and so asks him to stop
 that nonsense or to pay the amount himself, if he felt so much
 interested in Samvāhaka. II 13 12—अहमपि त्वम्—Mathura
 means to say that he was not going to be influenced by the
 advice of people like Darduraka he would not be untrue to the
 traditions and rules of the game and his duties as a Sabbika.
 If he were to act otherwise, he would be showing दून to be मिथ्या
 (so, he would accept no compromise in the matter of payment
 and would enforce his decree if need be) He is not afraid of

people (especially those like Darduraka) who want to find fault with him for harassing a human being and so on As a matter of fact, those who suggest different ways of avoiding payment or side with the defaulter are men of no character खण्डित इत्त यस्त स IL 13 18—एवमेव—by not observing the rules of the game Mathura says, Darduraka's siding with the defaulter now shows that he must have been himself a habitual cheater at game II 13 29—पुत्रस्त्री an unchaste woman, who does not stick to one man, पुत्र चलति इति IL 13 30 मार्गगत द्रव्यासि—The passage as it stands, appears to be corrupt The idea appears to be,—you beat me just on the road, so I can not complain against you but if you dare to beat me at the गणतुल, then you would see how you fare (you would get a nice फल viz. a good गणदण्ड) But मार्गगत एव नाडित seems to be a positive valid ground for complaint on the part of Darduraka If we could read नाडित्यन्ते, the sense would be much improved I have been beat by you on the public road I shall lodge a complaint against you at the court and the judge would order you to be flogged then you would realise what your act would bring to you II 13 39—गोपालदारु—There is no doubt about it that गोपाल is a proper name Palaka and Gopala were brothers and Aryaka killed his uncle and became king himself Some one not knowing this historical incident, took गोपाल to mean a cowherd and added expressions like घोषादानीय in connection with him, in conformity with his association with the cowherds II 13 41—अनसन्न—the meaning in any case must be 'unfastened, open', असन्न is unfastened, so अनसन्न would mean exactly the opposite (some read असन्न to avoid all trouble) Could it be that the poet uses this expression to mean slightly open? II 13 50—साग्रतम् because, a creditor could easily be turned back by payment (Vasantasena was rich enough to pay off any creditor) there was no need to barricade one's house against him as would have been necessary, if Samvahaka had been pursued by armed men, for instance II 14, 1—इय Samvahaka who always lived in terror of creditors is surprised to find that in Vasantasena's eyes, a creditor was one who could be simply ignored.

(14) Samvahaka means to say that a person who undertakes to do a task which does not lie beyond his means, would never come to grief on the other hand one who, ignoring his limitations,

goes beyond his depth comes to grief (witness Samvāhaka's own position) II 14 4—अत्र ललितोऽस्मि—The truth of the statement (in stanza 14) is illustrated in my own case (वेदम्यण) धर्मेवासाचार्य explains differently, पराचिरो विज्ञातोऽस्मि येन देयापत्तयन्मुक्तिं सन्वनात्तदा अनुपदम्ब द्वारयावत्प्रमादिष्टमिति भव (that is Vasantasena ordered the door to be opened, because she did not like the idea of refusing to pay one's dues, and knew him to have lost). This is quite clumsy II 14 5—द्यूत्करं प्रति Mathura did not know that Samvāhaka had run away, so, while still wiping off his eyes he addresses द्यूत्करं thinking him to be सबहक II 14 14—भूतानि सुवर्णानि—The Suvarnas are gone now Mathura is afraid that he would not get his money, because it would not be possible for him to enter Vasantasena's house by force The next passage शत्रुकुल (शत्रुकुले निवेद्य is an idiomatic expression meaning 'to lodge a complaint in a court of law') also shows that the Dyuṭskara understood Mathura's words to mean that the money was gone Some take भूतानि to mean 'the Suvarnas are safe', for, Vasantasena being a rich lady, could easily pay off that amount (But why should Vasantasena pay the amount? How does Mathura draw this inference? Vasantasena was surely not like Carudatta prepared to help every Tom, Dick and Harry) II 14 17—एष Mathura knows that going to a court of law should always be the last resort, the delays of law are proverbial, so he prefers to wait and deal with Samvāhaka himself II 14 28—कलेनि Samvāhaka was a well-to-do person at that time, so, he did not learn the art for the sake of maintaining himself but now, owing to the change of circumstances he had to live by it II 14 40—This appears to be जनतिस्मू to Vasantasena सतोऽयानम् अनरस्य (अन्तम् object) The description given by Samvāhaka could only point out to one man viz Carudatta II 14 48—अनस्याननेव—Samvāhaka is surprised to find that Vasantasena accurately hit upon the sequel II 14 50—दुर्लभा Vasantasena of course had said शिमुत्त , because she guessed that Samvāhaka was in all probability referring to Carudatta But while answering Samvāhaka's query she says that it was not surprising that she guessed rightly, for, it was well known that virtues and riches did not go together There was ample water to be found always in tanks whose waters are not fit to be drunk Vicious men who do not

want to spend their money, are bound to be rich (cf for a somewhat similar idea निसगभिनास्पदमस्सस्यमस्मिद्वयं धीथ सरस्वती च । Raghu VI and परस्परविरात्रिन्योरस्सप्रथयदुर्लभं सगतं धामस्स्वयो Vikram V) II 14 65—भवत्वार्ये Samvāhaka was simply flabbergasted at the royal reception given to him, merely at the mention of the name of Carudatta । II 14 67—कुन स धनिक—(1) Where is that creditor of yours?—the obvious sense also (2) How could Carudatta be a rich man in view of the fact that he was so liberal and generous? Samvāhaka who was still amazed at the magical effect of Carudatta's name takes the passage as referring to Carudatta

(15) This verse is rather obscure. In the second line some editions drop the न and read [य पूत्रयितुमपि जानानि] The different interpretations are —(1) सञ्जन refers to Carudatta. Samvāhaka means to say that if Carudatta was not a धनिक in the ordinary sense of the term he had ample धन of a better and more lasting type, viz. generous nature, courtesy. And Carudatta would be very glad to know how even his name is honoured by others (स पूत्रयितुमपि जानानि is to be read with a Kaku the answer being in the negative. To appreciate a पूत्रयितुय you yourself should show it first to others just as one who knows how to obey, can alone be a good commander. If the न is dropped the passage is to be understood literally the meaning being the same) (2) सञ्जन refers to Vasantasena and the second line (without the न) means 'inasmuch as Vasantasenā showed such a high regard for him he too ought to show an equally high regard for her (जानानि एतन् इयय । धनो भवती स नार्या ममति भाव— धानिकासाचार्य) This does not seem to be satisfactory. II 15 14—वास वासार्ये पादस्य विसदुल्लस—विसदुल्ल—unevenly disturbed. It was not surprising that with Carudatta reduced to poverty his servants and dependents should be thus forced to wander about in search of wealth. So it was their bounden duty to help them (स्वाभिनो दगाविपथयेण उपनीविन एवमगणा प्रवन्नाणि भाव । धानिकासाचार्य) II 15 15—अयमाय एव प्रतिपाद्यति. Note how Vasantasenā shows consideration for the feelings of Samvāhaka, by her anxiety to preserve his self-respect by letting the Sabbhika and Dyutabara believe that Samvāhaka himself was paying off his debt. II 15 19—उत्मादितो Māthura is shouting out on the street now and then so as to be heard inside the house. II 15 25—एतरो Sabbhika was an official hence Madanikā wants to pay the money to him

(16) तनुमये—A thin waist is a sign of beauty Cf मध्य क्षामा—Megha स्ने दृष्टं कुर्वन्तेन—दुर्दिनान—lit not brought up properly, aggressive Mithura owing to his recent ill luck, is not in a mood to make love to or to be attracted by women. But he does show the gambler's spirit in talking in a lewd manner to a stranger II 16 5—यथागानि This refers to नारिन मन विभव said by Mithura. A real gambler would never make such a confession, in fact as Darduraka has already remarked a gambler is like a king addicted to wealth and women at all costs II 16 13—वृत्तुत्तम्—It is amusing to find Mithura who had heaped every kind of abuse (and even blows) on poor Samvahaka now referring to him as वृत्तुत्तम् and inviting him to start playing again (for was not Samvahaka a very good customer?) Such is the magic of wealth! II 16 18—वधुत्तम् A courteous way of asking Samvahaka to go II 16 20—परिनस्य हस्तगत I shall teach the सवाहनकृता to your servants (परिनस्येति गणनायां वा समाह्वयस्य तत्रावितुमिच्छामि प्रत्युपसारात्तरे हि न समयोऽस्मि अतः परिनस्येति तु मादिश्यामिभिर्यथै । धर्मावसाचायै) This is the best interpretation (2) Let the मल be in the hands of your परिन that is let me be taken in your service. Here the usual meaning of हस्तगता (skilled in mastered by) is violated and such a request would be rather a bold one II 16 22—यस्य वारणादिय Vasantasena considers it a sacrilege that one who had personally attended upon Carudatta should now think of serving some one else (It would be seen that यस्य वारणात् is wrongly used Samvahaka did not learn his मल for the sake of Carudatta. It is true that he made use of it only for Carudatta) II 16 28—शास्य is the name of Gautama Buddha, Buddhist ऋषयः an ascetic or monk महात्मा युत्तर and शास्यः ऋषयः—He wants Vasantasena to remember all the three names depicting the three phases of his life (but pointing out to one and the same individual) II 16 30—साहस्य—taking to renunciation in a precipitate manner which may cause one to repent of it afterwards. This has nothing to do with the odium associated with the life of Buddhist and Jain mendicants as Mr Kale says

(17) CONSTRUCT *धनेन धनं तद् कर्तुं यत् समस्य तस्य विरहम्, इदानीं प्रकृतौ न धर्मोऽपि विद्विष्यामि ।*

Samvahaka finds himself in high spirits at his resolve of becoming an ascetic. He contrasts his former state (of a

gambler) with the new state of an ascetic—The first line refers to the gambler's state. As a gambler, he was always perplexed (विह्वल, विगत ह्यन् यस्मिन् स विह्वल, विह्वलम् व्याकुल्यम्) and afraid of people, he had to move about furtively, in lanes and bylanes, in order that people may not see him or catch him unawares, now as an ascetic, holding his head high up, he could roam about boldly on the king's highway. This is the only natural and straightforward meaning. Other interpretations that ignore the fact that two different states are obviously described in the verse (one in each line) should be unceremoniously rejected. Thus Mr Kale explains बुद्धन मन नन् दग्धन्तर बुद्ध (referring to his resolve to be a Bud mendicant) यत्प्रवक्ष्ये नन्व्य विह्वल (विगत ह्यन् यस्मिन्) in which no man can lay his hands on me' etc., and calls this 'the best way'. He ignores इदानीं in the second line altogether, which shows that the first line must refer to a past state. Some take विह्वल to mean अवमानम्. Some even take विह्वल to mean निभयम् and explain 'gambling has made me free from fear'—This goes violently against the context. Some read वीह्वल्यम् (वीभ्यम्) for वीह्वल्यम्. II 17 9—A गन्धर्वान् is defined by पालराय (a गन्धर्वान्तर) as यस्य गन्धर्वसमाप्राय न निवृत्तिर्प्रतिद्वेषा । तं गन्धर्वस्तिन प्रादुर्भवतेर्विजयावहम् ॥ The name (कुट्ट माटवनीनि) कुट्टमोटक is significant. II 17. 11—विकट उज्वल वेद यन्व स —, it is well known that servants etc love to dress themselves gaudily. II 17 14—यदप्रना ., this is also a natural touch. Karnapuraka, fresh from his big fight with the elephant and excited, comes rushing on and fails to notice the presence of Vasantasena. II 17 17—पुष्टिमुत्सो ., this shows that the उद्गमकाण्य was some happy event. II 17 19—एग्युक्त्वा पराक्रम—This way of referring to oneself by name, or in the third person, is common in Sanskrit. II 19 5—महामात्र—the chief of the mahouts (18) and (19)—The two verses give a natural description of the consternation caused by the breaking loose of the elephant. II 19 12—वृष्टिना एव भावनम् (or वृष्टिना and भावन two separate objects). The पश्चिन्तक is apparently सबह्न himself. Though sufficient time has not elapsed since his departure, for him to have put on the dress of an ascetic and to be caught by the elephant, such discrepancies (which abound in Shakespeare) can be got over by not looking at every thing mathematically and by acknowledging that 'dramatic time' is different from ordinary time. II 19 20—विश्वेन विमन्त्र य गृहलाया कल्प तत्र II 19 22—नद्वि नद्वि .

Karnapuraka in his enthusiasm forgot that he was talking in the presence of his Mistress (a good servant never boasts or talks proudly of his own doings in the presence of his master), and so corrects himself by saying आयाया that is the credit of what he had achieved goes not to himself, but to Vasantasena who had fed him and whom he had been serving (स्वामिनिगामीद यस इति भाव । श्रानिवासाचार्य) II 19 22—वामचरणेन दृक्पश्यं लोहदण्डं गृहीत्वा—

(1) The best interpretation of वामचरणेन appears to be—Going in a zigzag way (to avoid a frontal attack by the elephant) The दृक्पश्यं is apparently सवाहकं परित्राचनं (but Samvahaaka was not a दृक्पश्यकं but a mere gambler again how did Karnapuraka recognise him especially in his ascetic garb even if it be supposed that he knew Samvahaaka before as a gambler ? Or दृक्पश्यकं might not refer to Samvahaaka at all calling the दृक्पश्यकं in the Gambling house near by to help' etc Some propose to read दक्षिणं for दृक्पश्यं so that it might refer to Samvahaaka , but that does not clear the initial difficulty pointed out above) (2) Śrinivasacarya takes वामचरणेन to mean मध्यपादनं (Karnapuraka took the iron bar with his left foot to avoid any loss of time) and दृक्पश्यकं as referring to सवाहन (in which case उद्गुह्य means shouting up to encourage him) or to the Scribe in the Gambling house (in which case उद्गुह्य means गहदण्डं ग्रहणायमाहूमाहूय) Read his comments also वामचरणेन—सत्रपादेन हस्तन ग्रन्थं हि नमत हस्ता गृह्याद्विषयस्य स्यात्पित्त पादनं ग्रहणम् । दक्षिणस्य दृढावस्थानस्याप्युत्तत्वाद्दामचरणेनेति । अनति-यत्नश्च व्यञ्जनम् । To take उद्गुह्येति as उद्गुह्य and explain the same as 'Stumbling with my left foot over a gambler's score' hardly improves matters

(20) विध्य this suggests the formidable nature of the elephant II 20 3—सुमु तया कृतम्— Vasantasena should have shown more enthusiasm about and greater appreciation of Karnapuraka's feat than a mere सुमु कृतम् Perhaps she thinks that Karnapuraka's narrative should be taken with a grain of salt II 20 8—विपमणं भरणं आक्रान्ता— for all people had crowded there to see the extraordinary tussel between a man and an elephant (the expression is repeated later in the play) II 20 9—शेषं निशाम्य because he was unlucky in not having any ornaments that could be given as a reward II 20 12—चकीरुः , for if the प्रावाण was चार्तुसुमवामिन it must have been Cīrudatta

who had offered it to him II 20 15—मदग्धन , the poet purposely makes this excuse in order that Vasantasena should have an opportunity of reading herself her lovers name upon it II 20 17—नान mantles were marked by the owners name In Act VIII also, Sakara has a mantle marked with his own name II 20 19—इति वाचयित्वा ससृह गृहीत्वा—Note that Vasantasena reads the name on the mantle without taking it in her hands Only when she knows that it belongs to Carudatta, she takes it and covers herself with it II 20 28—साप्रतम्—Now when he got a more costly substitute for the प्रावारम् (Vasantasena retains the प्रावारम् for herself as it was प्रियस्पर्शयुत (श्रीनिवासाचार्य) विशेषण—because his statement before (II 20 21—शोभने) was made half heartedly, for he was afraid that he would lose the प्रावारम् and get nothing in return But now he can give unstinted praise

The gamblers episode and the feat of Karnapuraka are described in order to heighten Vasantasena's love for Cārudatta, by referring to his generous nature and furnishing impartial evidence about his virtues

ACT III

The events described in this Act take place about a fortnight later Sarvilaka, a desperado who is in love with Madanika Vasantasena's maid, wants very badly money to make Madanika a free woman. He breaks through Carudatta's house and steals Vasantasena's ornaments kept as a deposit. Carudatta on knowing about the theft is very much distressed, because no body would believe in the theft of those ornaments all would say that Carudatta owing to his poverty, had really appropriated them himself. Carudatta's wife, Dhuta, offers her jewel necklace as a present and Carudatta sends Vidusaka to Vasantasena with the necklace which was to be given to her as a substitute for the ornaments, it being given out that the ornaments were lost by Carudatta at gambling.]

(1) दृष्येण गर्हित । The first line refers to Carudatta the second line reminds one of Sakara

(2) Perhaps the Ceta is referring to Carudatta himself, when he talks of the स्वभावविन्दापः such as extreme liberality. III 2 11—रेमिल—a merchant who was a great singer. He is the friend of Sarvilaka also. वज्रा, as precious as the fourteen jewels churned out of the sea (The following verse recited at the wedding ceremony gives the list of these jewels—ऋषी कौस्तुभ पारिजातमसुग वन्दनरश्मिद्रमा गाव कामदुष्य सुम्यरगचो रम्भादिदेवाङ्गना । अथ सप्तमुखो विप हृग्बिन्दु शङ्खोऽमृत चाम्पुषे रत्न न ह चतुर्दश प्रतिदिन वृषु सदा महलम् ॥)

(3) सनेत—one who has made an appointment or सनेत or सनेत itself. गस्थापना विहातुराणा—Kalidasa in his Megha describes the यमत्रा as trying to divert herself with playing on the veena (उत्सङ्गे वा मलिनवसने सौम्य निभिय शोभा मद्रोत्राङ्क विरचितपद गेयमुद्रानुसामा ।) III 3 7—श्रिया because both the स्त्री and the मनुष्य (is not a woman a 'मनुष्य' ? Vidusaka is hard on women here) are doing something contrary to their nature in reciting Sanskrit passages and in singing the Kākali respectively. They thus become objects of ridicule (श्रियाम्मौत्रुमार्यविरूप भ्राममहाप्राणदिप्रय ननिपायसस्कृजभाषण पुमथ शौ यानुरूप कारलीगानम् । शौनिगसा चाय) कारली is the B ♯ of Western music or लीव 'नि' of Indian

music approximately It is a tone naturally fit for women. III 3 8—इत्ता नवा नस्या (नासारनु) दस्या सा गृष्टि is सद्धप्रभता गा a young cow with only one calf Being unused to the नस्या the गृष्टि constantly has to make the su su sound. III 3 9—मनुष्योऽपि When a man with a naturally loud voice tries to sing in a soft low tone he only succeeds in producing a muttering (not musical) sound and looks more like an old priest muttering Mantras, but dressed in an unnatural dress wearing garlands etc not suited to his age (वयसो मन्त्रप्रहररर्मणश्च विस्मया दृष्ट्वा रिविन्द्योभ्यनुतरैक कृष्णमनुष्मालाधाम्णे यथा हस्य भवति यः सत्प्रगन्ध्याविरुद्ध पुम कारलीगानमित्यर्थः । भ्रान्तिवासाचाय)

(4) अन्तर्हिता वानना यदि (as though) भवेत् इति मन्यं that is a woman disguised as a man was as though singing If the reading is अन्तर्हिता यदि the meaning would be—we would have thought that it was a woman singing if Rebh is had been screened from our sight and we had not been able to see him with our eyes स्वनं etc. are technical terms in music and no explanation in words of these terms is likely to be of any help to the student (भ्रान्तिवासाचार्ये quotes from नागानन्द in this connection—स्वनं नाम वेणवीशास्त्रगणमेकभाव स्वनम् सधुर नाम स्वभावेपनीत ललितं दक्षगुणमनूढ) What is called स्वनं ललितं and मनहरं is perhaps the यक्त्वं अलङ्कृतं and श्रुत्वं in the नरदागमः

(5) मृदुगिरा goes with तस्य some take it as accusative going with गृष्णन् but this breaks the symmetry This verse also contains a number of technical terms in music (In Nagananda I there is similarly a verse dealing with वागावाप्सः) The poet is here deliberately parading his knowledge of music that is all गमाद्वर एतस्यापि गातव्यम्य षड्विधैस्त्रिविधैश्च रन्व्यनिगयान् पुनरुक्तिरिति भव । (हेल्यया सप्रतिवम्) अरमानाग्मभयोरोनायायोरोरातेतताल्लयादिनानामर्थः—भ्रान्तिवासाचार्य)

(6) COULD BE TRUE असौ इदु हि निमिगवक्ता दवा प्रतभाट (मन्) चलावताम्य वनाद्वाम्य अवागिष्ट ताग विवाणाप्रम् इव भस्त प्रतात । (उपपाति)

As the moon is described as setting at midnight (III 2 8—अस्मिन् वर्षवती) it is a crescent moon on the 8th or 9th day in the dark fortnight The ends of the moon's disc correspond to the विवाणाप्र (प्रतात is meant) and the moon to the वनद्विः whose tusks are very sharp as compared with those of a tame elephant Only the tusks and the head are visible above the water when the वनद्विः plunges himself into the water Similarly the disc ends

of the moon are visible (the rest of the moon's body—the portion of the sky covered by moon light—may be said to be not visible when the moon is about to set) III 6 26—यथा सर्वं , Vidusaka means to say that he was a Brahmana all right, but a Brahmana having no power and commanding no respect A दुण्डुभ ('दुतोंडे' in Marathi) is a serpent but treated with contempt and not at all feared by any one, as it is non poisonous The simile is thus quite appropriate III 6 33—अद्याप्येतद् . . , this shows that the सुवर्णमाण्ड had been in Carudatta's house for several days मिमन् . . , this suggests what is going to happen in the immediate future Throughout the play, Vidusaka's words are shown by the poet to be prophetic

(7) प्रसाधनारी वा वेश्या (as opposed to a कुलवधू who is अमूर्च्छयस्या, remaining veiled, in the अन्तपुर) Carudatta does not like the idea of Vasantasena's ornaments being kept where his wife would keep her ornaments (for fear of polluting that place, but what about his own association with Vasantasena? This looks like stretching at a gnat and swallowing a camel!) तस्या सद्गुणो समर्थते—A prosaic line

(8) CONSTRUE . नयानावलम्बिनी इय निद्रा द्वि ललाटेऽङ्गाद् माम् उव सर्वानि या जरा इव अदृश्यरूपा चपला (सती) मनुष्यमस्त्वं परिभूय वर्धेन । (वशस्वम्)

निद्रा is compared to जरा, both are अदृश्यरूप and चपल, overpowering a person completely जरा makes herself felt first with the head and ललाटेऽङ्गा (the hair on the head turn grey, nowadays however, even young men are found to have grey hair!) निद्रा also starts her operations with the head (the power of thinking grows less and less when one feels sleepy), then descends down to the eyes (the eye lids close the eyes), then to the body proper (which becomes relaxed) and so on

(9) CONSTRUE शिक्षावलेन च वलेन च शरीरपरिणाहसुरप्रवेशा कर्ममार्गं कृत्वा भूमिपरिमर्शणदृष्ट्या च जीर्णान्तु निर्मुच्यमानं भुज्ज इव गच्छामि । (वसन्ततिलका)

शरीरस्य परिणाहस्य सुरा प्रवेशा यस्य तम् कर्ममार्ग—a breach, the breach made was neither too big (otherwise it would be easily noticed), nor too small (that would make it impossible to enter through it), but just sufficient to allow the body to pass through it Sarvilaka had to be on all fours to get through it and lost some of his flesh and skin (a necessary price to pay) in doing that, and so compares himself to a serpent (who also creeps along)

getting rid of his निमग्न (slough) भूमी परितर्पणेन पृष्ट पार्श्वे यस्य स .
निर्मुच्यमान - निर्मलेण त्यज्यमान

(10) CONSTRUE घनपत्न्यमोनिच्छ्दतात् इय रजनि जननी इव गृपति-
पुत्रगान्कृतप्रचा (परगृहदूषणनिश्चिन्तयति (मा) सतृणोति । (पुण्यिताया)

गृपतिपुत्रेभ्यः दाड्ढित प्रचार यस्य तम् , पेस्या गृहाणा दूषणे निश्चित च अमौ
एतद्वीर (एतद्व्यामौ वीर or एतेषु वीर्ये) तम् घनपत्नेन (घन पत्न्य यस्य तेन)
तमसा निच्छ्दा तात् यस्या सा The night is compared to a fond
mother who tries to protect her erring son who is bent upon bring-
ing great disgrace upon the family (परे गृहदूषण , दूषण in the
sense of disgrace) दूषण means 'breaking through' with रजनि
With जनना, गृपतिपुत्रा means Kings officers in general with
रजनि 'the night patrols' घन may be taken with जननी also
(but only in a far fetched manner घनाभ्या पत्न्यभ्या (पटल and
तमम् or निमिर are eye diseases) निच्छ्दा तात् pupil of the eye यस्या सा,
one who is practically blind) The reading (घनेन निमिरेण निच्छ्दा
सर्वे भावा) objects यस्या सा) घननिमिरनिच्छ्दवचनभावा is sampler and could be
construed properly only with रजनि

(11) CONSTRUE यत् स्मं च स्वप्ने वर्तते तत् इदं नाचम् (इति) पुदरा
वाम वदन्तु, निश्चयेषु च वदन्नागरिभवं चौर्यम् तत् हि शौर्यं न (तथापि) स्वार्थिना वचनीयता
अपि हि वरम्, बद्ध सत्वाशलि न (वरम्) एष हि मार्गं नरेन्द्रमोक्षिन्वक्ष्ये पूर्वं द्रोणिना कृत ।
(शार्दूलविकीर्णितम्)

वामम्—Granted that, अथाङ्गातरं Sarvilaka admits that चौर्यं
is a dirty business, because it is not fighting your opponent in
the open, out stabbing him in the dark. It is taking a mean
advantage of unsuspecting people who are asleep. But anyway
it is far better than servitude which makes you lose your self-
respect completely, while a thief is a master of himself and
quite independent. And further, no less a person than Asvat-
thaman, the Brahmana warrior (son of the great Dronacarya) has
been known to have had recourse to चौर्यं to achieve his object, so
no one can honestly blame Sarvilaka, if he has decided to follow
in the footsteps of the worthy Asvatthaman (here is a case
of the Devil quoting the Scripture) नरेन्द्राणां मीमात्रे (सुप्तौ or सुप्त्यु-
भवे) वरे—After the end of the Mahabharata war, when the
Kauravas were all dead, and Duryodhana also lay on his death
bed, being worsted by Bhīma in the गदायुद्ध Asvatthaman happened
to see an owl killing the birds at night. Finding that it was an
easy way to dispose of the enemies, Asvatthāman raided the

Pandava camp at night and slaughtered all who were there, including the sons of Pandavas Dhr̥ṣṭadyumna and others (the Pandavas were saved because they were away from the camp at that time)

(12) CONSTRUCT *र नु देशे च गवसेरशिशिक यस्मिन् शब्द न भवेत्*, भिन्ना च सति (या मन) करण दर्शनान्तरगत न भवेत् *दृष्टं क्षारक्षीणतया लोट इष्टं च भवेत् सम्भन्तु खीचनदण्डन न भवेत् न अर्थोसंदि च स्यात् । (शार्ङ्ग-विकीर्णम्)*

पश्य अत्रेवम विधित्, लोटइष्टम्—कृत्वाष्टम्, दशतम्य अन्तर गत क्षारक्षीणतया Sarvilaka wants to find out a spot where it would be possible to effect a breach with ease and safety भिन्ना is taken by Srinivasacarya with दर्शना नरगत भिन्निसेवीनामाभिमुख्येऽन्तरगतक्षीणतया (ता नृ प्रसंग मागमाद्य सद्यः जन समवेदादिनि भाव । On लीदर्शने, he remarks, खान्तो ह गतस्वभावतया भिप्रप्रतुद्धे दृष्टा महान्त गच्छ कुयादवर्षयति भाव । The meaning of दशतान्तर as 'according to the दान् the science of thieving and शब्द as opposed to it is far-fetched III 12 1—निया (1) Water is offered to the sun daily the spot where this water is offered would naturally be rendered soft in course of time (2) आदियदर्शनेन उद्गमेचनन च exposed to the sun and rain. The reading नियात्त्यादर्शने would mean 'which is never exposed to the sun that is, left uncared for III 12 2—मृषमाणम् उत्तर, this shows that the spot is already bored through by the rats and not much effort on the part of Sarvilaka would be required हन् To have found such an ideal spot was a good omen To make a good beginning is winning half the battle मन्द्युन a thief (cf भरतपुत्र—an actor पुत्र means here, a disciple) मन्द्—Kumara Kartikeya was the patron-God of thieves 'अत्रेय इन्द्रमापुत्रो गौत्रो गात्रेय इत्यापे । श्रूयते भगवान्देव सर्वगुणमयो गुरु । (MBh., Ādi-parvan) The story of Kartikeya's birth is described in Kumara IX and X in detail Parvati threw the *tejas* of Śiva into Fire, who unable to bear it transferred it to the Ganges, who in her turn threw it into a thicket of reeds and Kartikeya was born there (hence his epithet शम्भुभद्र) The six Krittikās nursed him afterwards (hence his epithet षष्पानुत्तर he had six mouths and so is called षट्पानन) While yet an infant he commanded the army of the Gods and killed Tarakasura (hence he is called सेवनी) मन्द्-मन्द् इत्यन्मन्द्ना प्राप्तो गुदावासानुदोऽभवत् । How he came to be a God of thieves is not clear III 12 3—नन्नाकि an epithet of Kārtikeya

III 16 3—चित्रिता कृत्वा—This appears as a stage direction. It would be better to read it as part of the speech of Sarvilaka, चित्रिता कृत्वा स्वम्योऽस्मि ।

(17) CONSTRUCTE सविमुखेन महीतले निर्गता सुवर्णपिचता पर्यन्तम-समावृता प्रदीपस्य शिखा उपे नक्षेयता सुवर्णरेखा इव विभाति । (वक्ष्यम्)

सुवर्णवद् पिचता न्यूनतमना समावृता The bright yellowish streak of light coming through the hole, and gracefully reaching the ground in the midst of gloom all around, is fitly compared to a shining streak of gold drawn on the touch-stone III 17 2—प्रतिपुत्र-*a dummy man* (like the targets for musketry practices) नमः, because he was so lucky to find that no one was awake in the house. So like a grateful devotee, he offers this salutation to the Patron God III 17 6—शृणु प्रतीक्ष्य-शृणु कपाटस्य पश्चात् प्रतीक्ष्य । वक्ष्यन्ति शनैरुद्वेगं शरीरे ननुगम्य भूयेतेति भावः । (श्रीनिवासाचार्य) or 'keeping a watch behind' लक्ष्यसुप्त-उद्यमना or व्याजेन सुप्तम्

(18) CONSTRUCTE अत्य (पुष्टवद्रस्य) निश्वास न शङ्कित सुविगद-तुष्यन्त रक्तेने दृष्टि गालनिर्मालितानि विरला अभ्यन्तरे न चडला गान सस्तसारीसभिःशियिल शय्याप्रमाणानिम् । अथ च यदि लक्ष्यसुप्त स्यात् अभिमुख दीप न मयेवेत् । (शार्दूलविक्रीडितम्)

गाढ निर्मालितानि सस्ता शरीरस्य सवय यम्य तद् च शियिल च शय्याया प्रमाणात् अधिकम् This is a good natural description of a man sleeping soundly III 18 2—पुस्तका (not books then the expression would have been पुस्तकानि)—नाट्योपयोगिमृदादीनिर्मितप्रतिङ्कनय—'मृदा वा चारुणा वाय वस्त्रेष्वप्यय चर्मणा । लाहुरत्नि कृत वापि पुस्तमित्यभिधीयते ॥ dolls, cloth figures etc Carudatta as one interested in music etc seems to have got a good collection of these Samgita requisites भवनप्रत्ययात्—The house was a very big one so Sarvilaka naturally argued that the owner must be a very wealthy man. But, his expectations were not realised III 18 4—तन्मगापि नाम, there cannot be any बुद्धिद्वय्य remaining hidden from me. I have the means to discover the hidden wealth howsoever carefully guarded the secret might be वीजम्—Sarvilaka it would be seen, is prepared for all eventualities (The Dasakumaracarita gives a list of the necessary equipment for a thief in the following passage, चदनीक्षणरीक्षेय-पणिमुद्राशकलीसदाहपुरशरभार्यस्योच्चार्थयोगवर्तिकासामान्यद्वयैकैकैररज्जुदीपभाजनप्रमरकर-चन्द्रप्रसृत्यनेहापरण्युक्तौ p 79) The वीज had the property of expanding in a place where there was a treasure hidden.

III 18 —— वप्रायते—उत्स्रज (उद्भूत स्वप्न यम्य) इव आचरति स्वप्नदग्नात्—उत्स्रज इति ।
 शये तु सान्द्रनिद्रा एव यना यत्र चरेयात् गति हृसात् रादान विपरिवर्तु तपते च स
 उच्यते उत्स्रज इति । स्वप्नवाप इत्ययम् । अत्र एवोत्स्रज स्वप्न उत्स्रज इत्यवयवार्थोऽपि
 संगठने इत्याहुः । (श्रुतिवासाचार्य) III 18 11—नरेराया स्नानाद्या निवद्धम्
 III 18 17—यत्निक्रमणाय Sarvilaka has a sense of humour also
 He is prepared to take the अलेखणभाण्ड because he was asked to
 take it in the name of the भद्रना गाम्या and ब्राह्मणमाया ब्राह्मणम्य
 वाम्या (desire from वप्) The सम्वात् termination is not applicable
 here for in that case ब्रह्मणम्या would mean the desire for a
 Brahmana Here the meaning is the desire of a Brahmana so
 वाम्या must be independently explained as derived from वप् to
 long for This passage incidentally shows that Brahmanas
 and cows were held in high respect in those times III 18 21—
 भद्रपाठ is the name of the insect विकृतमचकारम् because he could
 not see anything in the darkness अथवा (हृत्तम् अचकार विद्म् ।
 अचकार कार्यवान् कृत ऽपि विद्म इत्यथ । मयेति न वेत्त भद्रपीठेन यर्थ । इय चोर
 वृत्तम् ब्राह्मण्य कुत्तङ्क इति भाव । (श्रुतिवासाचार्य) Sarvilaka means to say
 that he has no right to decry the darkness caused by the insect
 Bhadrapiṭha extinguishing the lamp Has he not been responsible for a worse
 kind of darkness (disgrace) brought on in his family? He born in a pure
 highly respected family of Brahmanas well versed in the four Vedas has
 stooped so low as to break into other peoples houses to rob them for the
 sake of a courtesan girl Can degradation go any further? III 18 22—
 अप्रानप्राहृत् A गृहस्य not a भिक्षु one who does not accept a gift or
 ग्रानप्रहृ the acceptance of a gift deprives one of ones lustre
 Yajusvalkya says—प्रतिप्रहृसन्धोऽपि नादत्त य प्रतिप्रहृम् । ये स्तेका दानगीताना
 स तानाप्रानि पुम्पान् ॥ III 18 33—महानाद्यम् Note the sense of
 humour of Sarvilaka He calls इदृष्यत्क महानाद्यम् for the इदृष्यत्क
 had given him a gift of the gold ornaments स्वावह वपाम्—for
 there was no need now for keeping awake with the ornaments
 gone!

(19) जानवोऽन (निर्वेद मत्तान अह्य इति निर्वेदेन न निर्वेदेन) पैरय
 चाम्पन् chill penury represes all noble rage where पैरय does
 not feel ashamed is prepared to do any thing without feeling
 disgust and so is subjected to disparagement ultimately The
 reading अनवे दनवीर्यम् would mean where पैरय does not show its
 power III 19 1—निवृत्तगार्थम्—It seems in those times some sort
 of slavery existed and it was possible to release the slave from

bondage on payment of some ransom III 19 3—ममापि , why should I be afraid of the guards ? I know too well how to dodge them

(20) सुप्तानाम् अहृत्माना मनुष्याणा वीर्यस्य तुलने A dog knows merely by smelling, whether a man is asleep or not or how powerful he is स्वप्न्य शरीरस्य वेदान्य च रचने, माया—the juggler's art वाक्—the Goddess सरस्वती Sarvika was proficient in various dialects and could assume any form and shape at will डुडुम—the meaning of this word is uncertain श्रीनिवासाचार्य says षट्तिनि छिद्रान्तप्रवेशपटुर्दृष्टगोचिना स्वात्मस्थाममर्थं सरणे वा । गर्नप्रदेशवधतर इ यरे ।

(21) भुवनस्य अवलोकने गण (स हि भूमावन्निर्विद्यगणि कृत्वा गूढं प्रतिवसतीति भावः ।) The two verses (20, 21) fairly accurately describe the characteristics of various animals and birds III 21 13—चौर स्नीयसा—This is a spoonerism on the part of Vidusaka, or, said deliberately in jest Vidusaka was only half awake and thought that Radanika was only indulging in a joke III 21 18—द्वितीयमिव Radanikā had never said this, but Vidusaka on looking at the breach is describing it in his own way III 21 25—अहो दशार्थोऽयं मयि—One does not know whether Carudatta should be admired or pitied for the remarkable coolness displayed by him As one having an eye for real beauty, he praises the breach itself

(22) CONSTRUCT उपरितलनिशानितेष्ट शिगसि तनु मयदशे । तपुः च अय (भावः) अमन्दावननप्रयोगभीरो महादहस्य मुक्ति इत्यम् इव (दश्यते) । (पुष्पिताया)

उपरितलान् निशानिता इष्टा यम्य । शिगसि तनु . the breach was of the पूगदुम्भ variety अमन्दा जन तम्य सप्रयोगात् भीरो The breach is said to be the heart of the mansion horrified at the treatment received by it

(23) वेदितवान् used without the causal sense, to mean विदितवान् Carudatta is sorry that the thief had to go disappointed after toiling in vain for nothing for a long time ! III 23 1—तन् , when the thief goes back to his friends, he would have to inform them of his utter failure (thus, his friends also would be very sorry) in not getting anything from the big mansion (this would bring disgrace upon Carudatta also indirectly) So, Carudatta is concerned more with what the thief might feel than with his own loss from the theft III 23 18—स्दाचिदेव ...

Carudatta naturally enough, does not remember the episode, but is prepared to admit that he might have been making a mistake, rather than declare that Vidusaka was wrong in making that assertion III 23 25—कथं न्यास Carudatta faints away at the implications of the loss of ornaments what construction would be put on it by the people etc

(24) तूलयिष्यामि—would treat me lightly, would despise me
निर्गतं प्रतापं यम्यामि

(25) Carudatta means to say that he does not mind if कृतान्त had an eye for his अर्थ but why should he not leave his चारित्र alone? To deprive him of that was the most unkindest cut of all III 25 2—अल्पम् to deny Vidusaka a practical man of the world is prepared to deny the whole thing

(26) भैरवेणापि—if need be (and if the money could not be found by severe economy and savings etc from his business) Carudatta would not feel ashamed even to beg but he would see that the value of the deposit is returned duly III 26 17—वरमिदानीं Dhūta is a worthy wife of the worthy Cārudatta She also cares more for honour or चारित्र and would rather see Carudatta die than lose his character III 26 18—पुष्करपत्रं cf नदिनात्पलगतन्वत्मातिनरत्नम् the water drops on a lotus leaf are extremely unsteady similarly the भागधेय of poor people does not stay for long with them A very common idea in Sanskrit literature III 26 19—मानुष्ये, this shows that the रत्नावली formed part of her स्त्रीधन proper and she could dispose of it in any way she liked III 26 20—सौमित्रारता—pride it appears that Dhuta had again and again asked Carudatta to make use of the Ratnāvālī for house hold expenses etc, but Carudatta had refused to do so for that meant depriving Dhuta of her legitimate property which she perhaps some time would need more than himself III 26 29—एष The very high regard Vidusaka has for Dhuta is shown by the fact that Vidusaka acts according to her directions like an automaton She asks him to stand with his face towards the east he does that without asking any questions (A gift should be received with the face towards the east) III 26 35-36—अहं रत्नमालिकाम्—रत्नयज्ञ—A vow or fast to be observed on the sixth day (according to commentators it is a प्रामत्र) when a रत्न should be given to a Brahmana as a gift

(If we read पट्टकृन्देवनाय in L. 8 112 for सिद्धीकृन्देवनाय, then Dhūtā is not required to tell a lie about the रत्नावली) तस्य कृते—त्रस्य or ब्राह्मणस्य कृते Dhūta wants Maitreya to accept the रत्नावली as a gift in connection with a वो व (such a gift can not be refused) She is also sure that Maitreya would know the real reason why the रत्नावली was being offered at that time and hopes that Maitreya would persuade Carudatta to accept the same—(she says later, III 26 39—मा खतु मा लजितां कुरु,—she does not want Maitreya to praise her to the skies in the presence of Carudatta) There was just a chance that Carudatta would accept help in an emergency from a friend if not from his wife Mr Kale suggests that the gift of the रत्नावली was meant for Carudatta himself (there are certain gifts which a wife can make to her husband) and Maitreya was a mere proxy As it was a religious gift, Carudatta could not have refused it This interpretation is open to two objections—It is not clear why the gift should not have been made direct to Carudatta (to say that Dhūta does it owing to her bashfulness is hardly convincing) and the words मा खतु मा लजितां कुरु lose their force, for Carudatta could not but accept such a gift Dhūta feels that in an emergency like the present, Carudatta would stretch a point and would be prepared to accept the रत्नावली in the spirit in which it was offered, III. 26 43—अकार्यं कुर्यात्, Carudatta is afraid that Maitreya might even commit suicide III 26 50—इयं , ब्राह्मणी—It is not considered proper to refer to the wife or husband by name, amongst the Hindus ददानमिमि To be dependent on one's wife is the greatest humiliation, for it is the most sacred duty of a husband to protect his wife at all costs and to see that she is not put to any trouble, but when matters reach a stage that a husband stands in need of support from his wife, it clearly means that he is not at all doing his job properly

(27) आत्मन भग्नयेन क्षत इव्य यस्य स, अर्थत , for the relation of पाल्य and पालन is reversed, if the पुरुष is पाल्य, he is but a नारी, and if the नारा is the protector, she is but a पुरुष

(28) Carudatta modifies his previous view. Dhūtā's action can be viewed in a different light, it shows that Cārudatta is the most fortunate person in the world He has a wife sticking to her husband for better or for worse a friend like Vidusaka ready to die for him, and both striving their utmost to see that his मत्त is

not contaminated विभवेन अनुगता, विभव meaning 'magnanimity' or, acting according to the विभव, changing her course of action in conformity with the vicissitudes of fortune III 28 2— यूते हारितम्—An innocent untruth may be told occasionally If Vasantasena were told that the ornaments had been stolen, she would not in all probability accept any substitute (चोरहते तु ज्ञाते न प्रतिगृह्णीयादुदीरप्रकृतिरिति भूमिनाम्नाकार्ये) III 28 5—मा तावद् , Vidusaka raises two objections to the proposal of giving the necklace as a substitute for the ornaments—(1) The ornaments were in no sense made use of by them, so they were under no obligation to give anything as a substitute for them (2) The necklace was far too costly as compared to the ornaments Equity demands that only the proper price, if at all, of the ornaments should be given

(29) Carudatta says—The necklace was not given as the price of the ornaments, but as the price of the great trust in them, which Vasantasena showed, in entrusting the ornaments to them, although she knew that they were poor III 29 1—अस्माकं शरीरस्य सृष्टिन्या—To curse one with touching the body makes the curse more solemn (the implication being, that the body of of the curser would come to harm if his directions are not complied with)

(30) CONSTRUCT एताभि इष्टकामि सवि शीघ्रं सुसह्यं कियताम्, यम्य (सधे) रक्षां परिवारद्वहलक्षोपात् न परिहरामि । (आर्या)

परिवारदस्य (or, परिवार एव) बहल दोष तस्मात् Carudatta orders the breach to be filled up as soon as possible and wishes to hush up the matter of the theft If the breach were not filled up, people would ask inconvenient questions and the matter would become public So he takes this step to avoid scandal रक्षा न परिहरामि—(1) I would not avoid the care of the breach (if we take रक्षा to mean 'care') (2) If रक्षा is taken in the sense of 'concealing,' then the meaning would be 'I would see (न परिहरामि) that the breach is concealed from public gaze, so it should be filled up.' This meaning of रक्ष (to conceal) is fairly common The other readings suggested, नयस्य and नृपस्य do not give any good sense नयस्य रक्षां परिहरामि may mean 'I want to avoid the preservation of the course of justice, I ought to have reported this theft to the police, but to avoid further scandal, I would hush up the whole

thing' नृपस्य रक्षार्थं—King's officers the Police I want to avoid coming into contact with the Police (रस्या रक्षण दोषनिवृत्तिमित्यर्थः ।

अ चरुदत्तने इह मया लाजापदात्प्ररक्षणं न त्यक्तं भवान् अथवा त्वपवादापरिहारात् कृतेऽपि सा प्रापयान फलं नास्तीति भावः । प्र निवासात्पाद्य) III 30 1—अकृपणशौण्डीयस्य अकृपणस्य शौण्डीयस्य यत्र यथा तथा—Carudatta knowing Vidusaka's greedy nature wants him not to lose his self respect while talking with Vasantasena he must not plead for mercy or refer to their poverty III 30 2—दृष्टिः Vidusaka means to say that though he is a दृष्टिः he would certainly talk in a proud manner (for, वचने हि दृष्टिना) Carudatta could depend upon him to do the needful in the matter

ACT IV

[Sarvilaka goes to Vasantasena's house with the stolen ornaments to offer them as a ransom for Madanikā. He shows the ornaments to Madanikā, telling her how he came by them. On learning that the ornaments were brought from Carudatta's house, Madanikā faints away and on regaining consciousness, excitedly asks him if any body was injured by him in Carudatta's house. On being told that every one was safe there, she says that she was very glad to hear that (Vasantasenā happens to overhear all this). Sarvilaka is filled with jealousy at this remark of Madanikā, and after abusing the whole womankind in scathing terms, wants to take revenge upon Carudatta. Madanikā apprises him of the history of the ornaments, and Sarvilaka is prevailed upon to go to Vasantasenā, in the capacity of a messenger from Carudatta, to return the ornaments to her. Vasantasena receives Sarvilaka, hears his story and requests him to take away Madanikā (for, Carudatta had asked her to give away Madanikā to him who would bring the ornaments to her.) Sarvilaka sees through the device, and is on the point of going away with Madanikā (a free woman now, ready to become the lawfully wedded wife of Sarvilaka) when he hears the news that Āryaka was imprisoned by king Pālaka. Sarvilaka, sending Madanikā to the house of his friend Rebhila, immediately goes to incite his friends to rebellion and to rescue Āryaka.]

Vidūśaka comes to Vasantasenā's house with the necklace (A detailed description of Vasantasenā's house with its several quadrangles.) Vasantasena accepts the necklace and sends word with Vidūśaka that she would pay a visit to Carudatta the same evening.

A storm is about to burst, but unmindful of that, Vasantasenā starts for Carudatta's mansion.]

IV 0. 4—चित्रकले नियन्ता दृष्टि. यस्या सा—Sanskrit writers describe the lovers as diverting themselves with looking at the portraits drawn by them (cf. [अथवा सत्रमद्वया उर्बस्या प्रविष्टनिमासि दाव-

राज्यम् । न च सुवदनानालेख्येऽप्यप्रियामममाप्य ना मने नयनयोस्त्राण्यन्व सत्वेन भविष्यति । Vikram II, स्वामालिख्य प्रणयवृत्तिना घातुराग्रे शिलायां । Megha) IV 0 14—Vasantasena wants to know whether Madanika's opinion that the portrait of Carudatta drawn by her was सुसम्पत्ती, was a true one or merely prompted by exaggerated courtesy which was the very life of वाचात् IV 0 21—यतस्तान् , the very fact that Vasantasena was so much attracted by the portrait showed that it must have been a faithful likeness. कारणं किं पृच्छ्यते also suggests that Vasantasena should not waste any time in asking such questions, she should get united with Carudatta without any delay IV 0 23—मखी , I want to have the views of my friends, for if the portrait does injustice to Carudatta by showing him to be not very handsome, my friends would ridicule me for falling in love with an ugly person. IV 0 26—नेदे In that case your friends would sympathise with you, and far from ridiculing you, would respect your wishes IV 0 33—सुवर्णानां दानमह्वेषेण (सूच्येन) क्वीत or लभ्यः Sakara is trying to secure Vasantasena by means of money now IV 0 39—प्रसीदतु The Ceti had never seen Vasantasena so angry before, she pleads that she could not be held responsible for the contents of the message, she being merely a message-carrier IV 0 41—अहं , I am not angry with you, I resent such a message itself

(1) CONSTRUE निशाया वचनीयदोषं दत्त्वा निद्रा च कृपते रक्षान् च जित्वा स एव (अहं) क्षमासयात् सूयोदयमन्दरसि चन्द्र इव जात अस्मि । (उपजाति)

The theft would be attributed by people to night time (बहुदाया हि शर्वरी) in the absence of a definite knowledge about the thief. The reading रक्षान् (people to be protected) is not a happy one. There is greater glory in overreaching king's officers than कृपते स्वयः. The rays of the moon become dim when the sun rises. Sarvilaka also, who was extremely active at night, has become a quiet inoffensive person in the morning.

(2) CONSTRUE यः कश्चित् स्वरितगतिं मां निरीक्षते सञ्चान्नं स्थितं वा (मां) हुन्म उपमर्शति न सर्वं दूषितं अन्तरात्मा तुल्यति, मनुष्यं हि स्वे दापे शङ्कितं भवति । (प्रहर्षि-ने)

Sarvilaka however had no piece of mind. He was suspicious of any one who looked at him, going at a swift pace, or who approached him all of a sudden, thinking that he was being pursued by the Police. स्वरितगतिम् (the other reading) furnishes

a good contrast with धिन in the second line, on the other hand, being looked at by a person who is a त्वरितगति would afford a better ground for suspicion. तुल्यनि weighs, becomes apprehensive of. स्वे दोषे—A guilty conscience is a man's worst enemy

(3) Sarvilaka had several narrow escapes In one place, he found the owner wide awake, conversing with his servants, and so, he had to beat a hasty retreat, in another place, he found only women folk, and so, there was nothing doing there either; one time the night patrols passed dangerously near by, when he saved himself by remaining stiff and motionless like a post. He thus had a very busy time of it during the night IV 3 3—इम, this is a device to enable Madanika to see Sarvilaka. तालकृत is required by Vasantasena to allay her love-torment

(4) CONSTRUCT गुणै मदनम् अपि विशेषयन्ती या इय मूर्ध्निमता रति इव विभाति अनङ्गवह्निनाम मम हृदय भदा चन्दनदीपितम् इव रगेति । (पुष्पिताम्रा)

It is usual to compare a पुष्य lover to मदन, here मदनिका is said to be superior to मदन (perhaps, the poet is referring here to the name मदनिका also, which contains four syllables while the word मदन contains only three) Madanika is superior to Madana, because what Madana does can be undone by her Madana made Sarvilaka's heart तप्त, but Madanika easily made it शतल. अनङ्ग एव वह्नि तेन, चन्दनेन दीपितम् IV 4 5—गदाक्ष—a latticed window having holes like a bull's eye (गदाक्षीव) IV 4 11—अभुजिष्या—a free woman, भुजिष्या—(भुजिष्य is explained as मुद्के स्वाम्युच्छिद्यम् । भुज्यते वा) a slave-maid. तस्मान्—Vasantasena, who is herself in love, knows what a crime it would be to separate the lovers affectionately conversing with one another IV 4 19—क्य Overhearing others is condemned by all, it shows bad manners So Vasantasena wanted to go away, but finding that her name was mentioned, she decides to remain to hear the confidential talk IV 4 28—यदि मम हृद्—this shows that Vasantasena's mother was insisting on the payment of the ransom Vasantasena, tender hearted as she is, was willing to make all her servants free from bondage without any payment whatsoever (It would be seen that ultimately Vasantasena's हृद् prevails Madanika is let off without any ransom)

(5) Sarvilaka's justification for making the साहस is this—There was no other way of getting the required sum of money,

delight of the wearer of ornaments is in proportion to the number of persons that would be gazing at or inquiring about them (2) अयं जन means वेद्यान in general. A वेद्या is a प्रशङ्कनी, how can she have anything अत्रशङ्क? (3) अयं जन refers to Sarvilaka it is a contradiction that Sarvilaka, a highly practical man should be given to stealing. This is a very unsatisfactory interpretation and should be rejected. IV 5 12—वसन्तसेना Vasantasena fainted, because she thought that perhaps Carudatta had been murdered by Sarvilaka and Madanika on account of this heavy blow for her Mistress.

(8) CONSTRUE विपादस्तप्तमर्षाद्दी सन्नमन्नामन्लक्षणा अभुनिष्यात् नीडमाना (त्व) कम्पसे न अनुस्मय ।

विपादेन क्षणानि सवाणि अद्वादिभ्यश्चो, सन्नमेग भ्रमे लेखे यस्या स Sarvilaka could not, for the life of him understand why Madanika should have fainted, when he expected her to be in extremely high spirits, at the prospect of being a free woman, and ready to greet him with affection. श्रीनिवासाचार्य reads भुनिष्यात् नीडमाना and explains it as दासीरूपेण प्रवर्त्यमानेन. Some read अभुनिष्यात् (or, भुनिष्यात्) नीडमाना—this gives त्व as an independent subject for कम्पसे etc. But त्व can be easily understood and अनुनिष्यात् नीडमाना gives a direct reason why Sarvilaka expects अनुस्मय from Madanika. IV 8 2—माहसिम्—One who does a साहय IV 8 12—दि नाम प्रियमिति—The word प्रिय used by Madanika arouses Sarvilaka's jealousy, and releases the pent up fury in his heart. Sarvilaka simply lets himself go opening a broadside on women in general, and reviling them in scathing terms without any reserve. (The poet takes this opportunity of also quoting other well known verses here this however should not make us draw any conclusion as to the poet's views about the status of women.)

(9) CONSTRUE सद्गुणैर्दुग्धे कुत्र अपि प्रमृत (अह) त्वयेहृदहृदय हि अशयं कथं म मन्वयेत्प्रसुत्र अ म मन् रत्न मि मां मन्त्र च व्यपादयामि, अत्र च यामि । (कमलविरहा) ।

सद्गुण (रुद्र इत येपात) पूर्वे पुरुषा यस्मिन्, त्वयि स्नेहन घट्ट हृदय यत्न, ममयेन विवाह गुणा यन्म्य Sarvilaka means to say—I took to thieving for your sake, disgracing my glorious family name, you also say you love me, but you are actually showing your love for another रत्नामि. It is true that I am head and shoulders in

love with you, but you can not fool me like that, I have preserved my self respect all the same, so beware of deceiving me

(0) CONSTRUE इह सर्वस्वकलिन कुम्भपुत्रमहादृमा वेद्याविद्वग्भरिता अलं निष्कल्य यान्ति ।

सर्वाणि स्वानि एव फलानि त्रया ते, कुम्भपुत्रा एव महादृमा, वेद्या एव विद्वग्भरिता ते भरिता अलं completely वेद्या, men of high birth, their wealth are respectively compared to birds, big trees and fruits Just as birds devour all the fruits on the trees so courtesans completely rob men of their all in all being actuated only by a desire to secure wealth at all costs (महाविद्योऽपि वेद्याभिर्निर्जनं क्रियते, वि पुनर्मद्विधो दुर्गेत इति भावः । अननुग्रहा पुह्यात् पुह्यात्-नरः दृक्कयन्ताना नैरस्मिन् स्थिर्यमिति रूपरेण व्यञ्जने । ध्रान्तमायाचाष्ट)

(11) प्रणय एव इत्यन यस्य सुरतम एव ज्वाल यस्य (पूर्वश्लोके वय्यादोष उक्त अत्र तु वैशम्पुश्यनेप इति विशेषः । श्रीनिवामाचार्य) IV 11 2—अस्थाने because Vasantasena knew that Sarvilaka's suspicion was absolutely groundless

(12) भुनङ्कृत्याना परिमर्षणात्, a भुनङ्कृत्या is extremely active, moving from one place to another in a very short time कन्या-कमनीया भवति इयं नवव्याते वा (the father is always full of anxiety as to her disposal in marriage) कमनयानीयत इव वा कमेत्वास्यात्तान्तिर्मर्षण । (निहन्त)

(13) Do not make love to a woman yourself, for, the more you love her, the more would she insult you, as long as she loves you sport with her, the moment she ceases to love you, throw her overboard

(14) सुमना—a flower or माल्यारुमुम Just as flowers in a cemetery though fragrant are shunned, so courtesans though beautiful should not be associated with (Here the उपमेय, वेद्या, is plural, and the उपमान सुमना is singular but as the meaning is sufficiently clear this need not be regarded as a fault) In the next verse ब्रिय (plural) are compared to ममुद्राची (singular)

(15) मन्वात्र न लेगा, मुहूर्तं रागं यामा ना (there is a pun on the word राग which means 'red colour' with अत्रय्या and 'love' with ब्रिय) The evening cloud line loses its राग (redness) immediately the sun is gone down The अत्रयक is used for dyeing the hands and feet by women इह अत्र यानि न IV 15 1—चरया, fickle, accord-

ing to some the expression means विद्युत् that is unsteady like lightning flashes.

(16) मदग्रसेनम्-कीर्यच्युनिम्.

(17) As Srinivasacārya rightly remarks the moral in the verse is स्वभावो दुर्गतिक्रम It was not surprising at all that Madanika proved faithless, Sarvilaka was a fool to forget the fact that she was after all a courtesan who by nature was not expected to stick to one man. IV 17 1—अद्य न भवति that is I am going to kill you IV 17 3—अमभावनीय It was inconceivable that she would fall in love with the lover of her mistress IV 17 7—तन् विम्—Sarvilaka impatiently interrupts Madanikā, because he could not understand how the fact that the ornaments belonged to Vasantasena could make Madanika's love for Carudatta an impossibility. IV 17 11—कथं—Only such things should be told in the ear as are already known to the audience, or as would be made known to them afterwards in the play itself in some other way Here the audience already know everything about the ornaments.

(18) CONSTRUE प्रीप्तसप्त याम् एव (शास्ता) द्वायार्थम् अहं समाहितः, सा एव शास्ता अज्ञानता मया पत्रे वियानिता ।

Sarvilaka says — My case is like that of a man, who tormented by heat, goes to a tree for enjoying the shade but thoughtlessly cuts down the leaves of the branch that were giving him that shade. I, tormented by love (corresponding to प्रीप्त) wanted to approach Vasantasenā (शास्ता) for securing freedom from bondage for Madanika with a view to marry her (द्वायार्थं) but it is now impossible for me to approach her whose ornaments (पत्र) have been stolen by me

(19) Compare for the idea स्यात्पाम शिषितवद्भ्रममानुषीषु मंग्यन विद्युत् या प्रतिबोधवत् । Ssk. Only a short while ago Sarvilaka was thundering against women but now he calls them निर्मगदेव पण्डिता IV 19 4—यदि मा , रात्रुत् कथ्यु- to lodge a complaint against, in a court of law Sarvilaka thinks that if he were to approach Carudatta, there was the probability of his being arrested by Carudatta straightaway IV 19 5—न चन्द्राक्षरो भवति—The moon is never known to give out heat He is always agreeable Carudatta, so generous and so kind would never think of injuring

any one in any way. So Sarvilaka should dismiss the idea of being reported to the police from his mind. Cf for the idea [अथवा चन्द्रादस्त्विति किमत्राशयम् ।] Vikram I IV, 19 6—साधु—Vasantasena was naturally very much pleased to hear this impartial encomium about Carudatta.

(20) CONSTRUCT *अस्मिन् साहसं न मेतु विवाद मयं वा त्व तस्य माते गुणान् विमथे हि स्वयमिदं इदं कुर्वितुं नृपे मम लज्जा वृत्तयति वा? वृत्तयति इह माहात शयना नि नु कुर्यात् (मालती)*

अस्मिन् साहसं—going to Carudatta himself to return the ornaments (and thereby proclaiming the fact that he was a thief.) (श्रीनिवासाचार्य takes it to mean *चयस्ये* which goes against the words *नीतिविद्वदन्तं* (IV 20 1) which show that Sarvilaka is referring to Madanika's suggestion.) Sarvilaka has not completely got over his feeling of jealousy for Carudatta. When Madanika bestows a high praise on Carudatta by saying *न चन्द्रादीनो भवति*, Sarvilaka loses his temper again, and says—Why are you singing Carudatta's praises again? I do not want to be favoured by Carudatta or by any one else. And what have I done? I do not for a moment repent of my conduct or feel any shame about it. I do not care either, if Carudatta reports me to the police. What can the police do to me who have out-witted them time and again? Still as the plan suggested is against prudence, it would be better to find out another. IV 20 9—*त्व*. It must be freely admitted that Madanika suggests a very ingenious way out of the difficulty, where all the parties concerned do not stand to lose anything. Vasantasena gets back her ornaments, Carudatta has the deposit returned (without his knowledge, but that does not matter) and Sarvilaka's conscience would no longer bite him for, he has not taken anything for himself that did not belong to him. . . . very great danger, if . . . Who knows what further complications would be arising out of it? IV 20 15—*अभिनव्ययै*. You have said like a *वल्लरी* not like an ordinary slave maid who would have in all probability advised her lover to abscond with the ornaments to a foreign land, promising to join him there later. *न हि चेन्मैत्रसेवणी बुद्धिशीलमभवतीति भावः । (श्रीनिवासाचार्य)*

(21) CONSTRUCT *भवन्मि अतुगुण्डना मया सहती यदि आता नः चन्द्राया निगाया मागदक दुःखम् ।*

नट चन्द्र अस्याम्—this corresponds to the state when one is at a loss to know what to do IV 21 2—the कामदेवगेह in the garden IV. 21 9—आन , there is no reason why Madanikā should not have answered— The Brahmana told me so Perhaps she was afraid that Vasantasena might ask the Brahmana about it and she would be found out As a matter of fact Vasantasena's question itself (तस्यै सवन्धीति कथं जानासि) is meaningless Vasantasena is simply enjoying herself at the confusion of Madanika in arranging the deception. यथादस्ताभय स आयाभय य भ्रातृया स ममेत्यात्मीयत्वाद् कथं न जानामीति भावः । (धानवासाचार्य) IV 21 11—सहिर , smiling at the thought that Madanikā did not know that Vasantasena had known her secret IV 21 31—अयं विज्ञातः इत्यवका—She knows that I want to marry Madanika This can not mean that Vasantasena knew that Sarvilaka was a thief, for Sarvilaka does not know that Vasantasena had overheard his talk with Madanika. सायु—Sarvilaka praises Carudatta, because he feels that Vasantasena offered him Madanikā because he was चाक्षतमवधी (But did Sarvilaka really believe in the words of Vasantasena ?)

(2¹) CONSTRUCTURE पुद्गे सदा गुणेषु एव हि प्रयत्नं कर्तव्यं गुणयुक्तं दरिद्रं अपि अगुणे ईश्वरे समं न ।

In the second line, the poet ought to have said a गुणयुक्तं दरिद्रं better than an अगुणं better than the passage may simply mean he may be even inferior'

(3) CONSTRUCTURE पुरेण गुणेषु यत्नं कर्तव्यं गुणानाम् अप्राप्यतमं न किंचिद्, उद्भवेन गुणप्रकाराद् शशो अस्त्ययम् उत्तमाङ्गम् उद्भूतम् (उद्भूतवज्रा)

उद्भूतः—the moon the lord of the stars (उद्भूतिं पानीति) also a 'boat' See notes on I 2, for the story of Siva placing the moon on his head to allay the heat due to his drinking the Hālāhala poison. To occupy the head of the great God himself requires extraordinary merit Both the stanzas 22 and 23 do not serve any useful purpose and seem to have been smuggled in by the poet who had them handy IV 23 1—प्रवहणम् अस्य अस्तीति a car driver IV 23 4—सुदृशं मनुकं—the expression is used in the Dasakumara also IV 23 6—परिवृत्तनाम्नार्यया—this is a delightful natural touch. Really speaking it was Madanikā who was abandoning Vasantasena, but Madanikā, genuinely sorry to leave her, feels

as though she was being abandoned by her IV 23 9—वसव
वदनीया for Madanika would now be the lawfully wedded wife
of a Brahmana and hence would enjoy a higher and more honour-
able status than Vasantasena herself. It would be seen that
Vasantasena gives freedom to Madanika without consulting her
mother and without taking any ransom.

(24) CONSTRUE एष जन सुदृष्ट क्रियताम् शिरसा वयताम् यत्र ते दुलभ
वयुशब्दावगुण्ठन प्राप्तम् ।

एष जन—वसन्तसेना सुदृष्ट क्रियताम् so that you must never forget
her she has obliged you so much. शिरसा वयताम् Vasantasena
should be shō va as much respect as you would show to a deity
वयुशब्दावगुण्ठनम्—A वयु (or a कुलाद्वारा) also was entitled to wear the
veil she was an अप्रमत्तनारी (as opposed to a courtesan who was
a प्रमत्तनारी). In Act X also (X. 58 20) the stage-direction वसन्तसेना-
नवगुण्ठय clearly shows that the अवगुण्ठय is not a metaphorical one.
The supposition that the veil was introduced by the Mahomadens
in India is quite incorrect. It had been in existence long ago.
IV 24 2—राज्य-राज नियुक्त some officer entrusted with the defence
of the country the Chief of the Police in the expression
राज्यपाल राज्य means the king (श्रीनेत्रसाचार्य says राज्य राज्यालो
नागरिक this does not seem to be correct). IV 24 3—महादेशस्य (मिद
आदेश prophecy यस्य a soothsayer) प्रयत्न परिद्वेन IV 24 6—क्लम
He means to say that being saddled with the responsibility of
looking after a wife he would not be able to help Āryaka
whole heartedly now

(25) विगच्छन्, one would have expected विगिष्टर but
the superlative is often used to indicate mere excess. It is
extremely creditable to Sarvilaka that he decides to go to the
help of Āryaka abandoning all idea of a happy home life for
which he had risked so much. IV 25 3—एव त्विन्म् Madanika also
appreciates the resolve of Sarvilaka to help Āryaka. She only
wishes to be taken to his elders in his absence (she could
not go back to Vasantasena as she was a free woman now she
could not stay alone as she was a कुक्कवु so she wants to go to
some गुहजन (father-in-law elders) who would take care of her). If
we read एव नेम् the idea would be that Madanika disapproves of
Sarvilaka's abandoning her without directing her where she
should go. It does not mean that Madanika disapproves of

Sarvilaka's action. IV. 25 5—रेभिः the singer merchant referred to in Act III. He is also referred to in Act IX. IV. 25 10—सार्धपुत्र—the son of the father in law (आर्य); this is how the husband is referred to in drama. Madanika, though not actually married to Sarvilaka, considers herself to have acquired that status and refers to Saryaka accordingly.

(26) CONSTRUE गन्धसयय राज उदयनस्य (परिनोक्षणाय) इव (अहं) सुहृद् परिनोक्षाय शतीन् विद्यान् सुमुखविद्वान्ब्रह्मवर्णान् राजापुत्रानुपितान् नरन्दभृत्यान् च उतेचयामि । (वसन्ततिलका)

Sarvilaka, as the leader of the revolutionary party, refers to different classes of people who were likely to help him and is

who would naturally be prepared to fight against पालक विद्वाः are willing to join any active party. स्वैरेव विक्रमेण क्लृप्तं वर्णं (fame) ये तान् (these have no reason to be faithful to पालक who had done nothing for them) राज अपमानेन कुपितान्, there are always lots of servants who are smarting under grievances, real or imaginary, against properly constituted authority. King Udayana's exploits are described in detail in the Kathasaritsagara. All sorts of legends have grown round his name (Kalidasa in his Megha refers to him, प्राप्यावन्तीनुदयनकथाकोविदप्रामाद्वान्, and प्रद्योतस्य प्रियदुहितरं वसराजोऽत्र जन्हे हैम तालदुमवननभूदत्र तस्यैव राज । अत्रोद्भ्रान्त किल नलगिरि स्तम्भ-मुखाद्य दर्शदित्वागन्दन् रमयति जना यत्र बन्धूनभिः ॥) Udayana (king of the Vatsas) was captured by a ruse by Pradyota (or, Candamahāsena) and practically imprisoned, though he was employed to teach वीणावादन to Princess Vāsavadattā. Udayana fell in love with Vāsavadattā (this was exactly what Pradyota wanted to happen) and with the assistance of his minister Yaugandharavana (who with his friends had come to Pradyota's capital, wearing various disguises) succeeded in going back to his kingdom with Vāsavadattā.

(27) CONSTRUE अनायुभिः आहितात्सराङ्गे रिपुभिः अकारणे दृहीत इन्द्रमुत् स्थित शशाङ्कविभ्वम् इव प्रियसहृदम् सभसम् अभिपत्य सोचयामि । (पुष्पिताम्या)

आहिता आनने राज्ञः ये (that is to whom Aryaka had given no cause to be afraid, who were afraid of their own accord) अकारणे—because some सिद्ध makes a prophecy that Aryaka would

be the king, that was no good reason to imprison Āryaka unless of course, he was found actually plotting against the king. Surely, Āryaka could not be held responsible for the prophecy. (On the other hand it was certainly the duty of Palaka to secure Āryaka, as a measure of precaution) Āryaka corresponds to the moon, and Palaka to Rahu. It is hinted that just as the moon does become free after a time, Āryaka would be soon liberated. Like Rahu also, Palaka would be losing his head. (When अमृत after being churned out of the ocean was being served to the gods, the demons Rahu and Ketu came there and wanted quietly to share in the drink. The Sun and the Moon betrayed them and Viṣṇu cut down their heads. As an act of revenge for this he royal, Rahu and Ketu swallow the Moon and the Sun respectively at the time of the eclipse (Owing to the little amṛta tasted by them, Rahu and Ketu could not be completely killed by Viṣṇu) IV 27 5—रमणीयता—, because auspicious things seem to be happening one after another—(1) Madanika's union with her lover, (2) and now presumably an invitation to her from Carudatta to go to his house वधुल—s'anza 28 describes these वधुल, in detail. Vasantasenā wants Vidusaka to be brought to her with due respect (for, was he not a messenger from her lover?) IV 27 9—ह्रीं ह्रीं भो this shows हर्ष or विन्मय (a peculiarity with Maitreya) IV.27 11—तपधरण गच्छामि—तपधरणस्य श्रेयै विनिर्दिष्टेन पुत्रेण originally belonged to Kubera, but Ravana grown powerful owing to the boon received by him from Brahmadeva pleased with his penance (घातारं तपसा प्रीतं ययाचे स हि राक्षसम् । देवात्सर्गादकथ्यस्व मर्तेवास्यवपराद्भुक्त ॥ Raghu X) forcibly took possession of it. Vidusaka says he is more fortunate than Ravana. Ravana had to perform a very arduous penance before he was able to travel in the luxurious Puṣpaka but he without any trouble at all was privileged to pass through the mansion of Vasantasena (which far surpasses in splendour the Puṣpaka) and that too in the company of gay men and women (while Ravana had either no escort or had one furnished by ugly Rakṣasas) Some read नरनारीचनेन meaning वेदयाजनेन but as वधुल was accompanying विदुषक, नरनारीचनेन is preferable अपरे तु नरयुक्ता नारी नरनारी साहायिका यस्य । पुत्रकमपि सा नरनारी र्तिनारूपा उद्भवेनीया सस्येदशम् । सन्द-
 ५३८३३ साम्यमित्याहुः । (श्रानिशासाचार्य) IV 27 25-32—All the expressions in the genitive singular go with वपन्तसेनाभवन्द्वास्व सलिलेन आदी

सिन्हास्य पद्मान् मानिस्य च कृत हरितम् उपलम्बन यस्य तस्य विविधै सुगन्धिभि
 कुम्भानाम उपहारे चित्र यथा तथा लिखित भूमिभाग यस्य various flowers had
 been arranged on the ground displaying different ornamental
 figures or shapes गगन्तस्य अवलोकन यन् वीनूल तन दग्म् उन्मत्त शाय यस्य
 this shows how high the gate was दोलायमानेन अवलम्बितेन एरावणस्य
 (एरावण or एरावत is the name of Indra's elephant इरावण—इत्या उदन्त
 वगात् इरा सुरा वनमुद्र यस्मिन्—भव) हस्तस्य (rānk) अनायितेन (अत्र प्राप्त)
 मातामगुणेन (दामगुण—a garland) अलङ्कृतस्य The big garland of
 white Mallika flowers hanging down and swinging to and fro
 looked as if it was the white trunk of the एरावण of Indra moved
 majestically by him in the sky सधुञ्जनेन दन्तिदन्त (ivory) तोरण
 महारत्नानाम उपरागण उपशोभिना (if the rendering is महारत्न the
 meaning is कुसुम्भ dye) पवनस्य वल्ल यन् आन्दलन तन आल्लन् चदल च
 अग्रहस्त (अग्रशासा हस्तश्च or हस्तस्य अग्रम्) यस्य तेन, सौभाग्यमूचरा पताका तासां
 निवन्त The banners fluttering in the wind are described as
 consciously greeting Vidusaka as one would greet a guest by
 beckoning him to come on with the अग्रहस्त (cf [नन्दत प्रमदवन
 पवनचालताभि यत् शङ्खलीभिस्त्वरयतीव भवन्तम्] Vikram III [एव वातरितयत्वाद्
 लामिस्त्वरयताव मा वमरुभम् ।] Sak) तारणस्य धरणार्थं स्तम्भौ तथा वेदिनायां
 विनिर्ज्ञौ च समुत्सन्तै हारतै (green) चूतपत्रै ललामौ (charming) स्फाटक
 मङ्गलस्त्रा ताभ्याम् अभिगमौ उभयपार्श्वे यस्य—It is regarded as
 auspicious to place jars full of water covered up with green
 mango-leaves at the entrance महासुरस्य (this is हिम्यसाशु accord
 ing to the commentators) वनस्थलवत् दुर्भेद्यं वज्र (diamonds) निरन्तरं
 (without any अन्तर or room closely) यथा तथा प्रतिपद्य वनकम्पाय यत्य
 तस्य दुर्गत चन तस्य मनास्थानाम आयासस्य IV 27 32—मध्यन्व—one who
 stands in the middle (of two parties) andherent not interest d
 IV 27 40—14—गागाहरमृणाणै (these are all white) सञ्छाया (ममाना
 च्छाया lustre एरा त) Some read स्वच्छाभा (of white lustre) विनि
 हिताभि चैगमाशभि (रागोद्य गुलाल in Marathi) पाण्डुरा विवरे
 रत्ने प्रातस्व काम्यनमापाने दाभिना अवलम्बितानि मुक्तादासानि (pearl garlands)
 यपु ते स्फटिस्त्रानायनानि एव मुखवद्वा ते the rows of mansions are
 identified with ladies and the crystal windows with their faces
 थोत्रिय — तमना क्रान्त्या ज्ञय मस्फरीद्वय उच्यते । विद्यया काय विप्रव त्रिभि थोत्रिय
 उच्यते ॥ A शौवारह (द्वारे नियुक्त तत्र नियुक्त इति ट्ठ (इठ) is one appointed
 to guard the door He had a very easy time of it because there
 were so many servants in the house A थोत्रिय also is not
 required to be very active (easily getting good Dakṣiṇā) The
 क्लृप्तान् mixed with curds looked white like a chunam lump,

and so the crows were misled. Everything was so white all round. IV 27 54 58—पर्यन्तेषु उरनीने यवसे कुम्भे (husk) कवलैश्च सुपुत्रा, सौरभ—*a buffalo* सीर आस्त अस्य or सीरस्य मूर्त्तस्य इभ इव पुत्रवहनत्वात् मस्य इव—wrestling bouts have always been an attraction for Indians शाखान्मृग—*a monkey* गाखाचारी मृगः. Bana in his Kadambari speaks of the monkeys being housed in the stables of horses (अश्वमदुरा परिव्रष्टयन्ते कथिभिराकुलाहृतेन wheel, Bhanucandra-remarks, अश्वानां दृष्टिदायवाधनार्थेनश्रगात्या कपय स्वाभ्य इति राणामाचार । According to some, the कपिनदन् removes the pain due to burns etc of horses शालिहोत्र (the reputed founder of veterinary science) says—मदुरा-ने तथा धार्यो रक्तवज्रा मगरुपि । सर्वोपदवनागाय वाणिना च विक्रदये ॥ IV 27 67-69—This contains a description of the Drawing Room or Retiring Hall पुस्तकम् presumably works like the कामशास्त्र of वात्स्यायन स्वाधीन—सारिणा मणिमयैश्च अश्वतथा स्वार्थान् च पापदानात्मफलमारणयोपश्रवादिनि भाव । स्वाधीनमदृष्टिमिति प्राचीनवाक्य—धीनवासाचाय । Or स्वाधीन simply means peculiar specially made for the particular पागकण्डठ विविधाभिविधाभि विलिप्ता चित्रफलक अग्रहस्तेषु यथा तवाभूता IV 27 80-83—This contains a description of the Music-hall क्षीणकुशा इव तारका—the stars (meteors) that appear to fall down from the sky are popularly supposed to be the souls of good persons gone to heaven returning to the earth after their merit is exhausted (Cf क्षाणाभूते सुन्दरितफले स्वर्गिणा गा गनानाम् Meghā, क्षीणे पुण्ये मर्त्योः विगन्ति । Gita) इत्येया प्रणयकुपिता कामिनी इव सार्थते—played upon by the nails (with वाणा) caressed touched (with कामिना) अन्वयिना (hung upside down or simply अवलम्बना) गर्भये (घागर in Marathi) वाङ्मय वाक्-तलिनस्य हि पात्रायस्य विद्यत गीमा भवतीति वचायवच्छेदमुत्तानि पात्राणि अधोमुखं स्मर्यन्तः—श्रितिवत्साचार्य IV 27 93 100—This contains a description of the kitchen. रूपिदारक—रूपन् a butcher) रूप मृग अस्य अस्तीति तस्य दारक (boy) or रूपी मृगस्य तस्य दारक (killer) अपीदाना , कथित—rich seasoned. Note that the Brāhmanas Vidusaka has apparently no objection to eat (may be only vegetarian food) at the house of a court zan. मृगायने—स्वर्ग इव आचरति बधुला—बधुद सन्नि पृच्छन्ति नवनेव मयायन्तीति बधुला दनिपति । (श्रानिवासाचार्य)

(28) गुणवत्वाच्या—*who have no virtues to be talked about.* The reading *रूपवत्वाच्या* would mean *who have no care about the three ऋषि (द्व ऋषि and त्रि)*. It seems rather strange that the बधुला should be so very frank about their descent qualities etc. But orphans and outcasts as they were they apparently lost all sense of decency being brought up in undesirable surroundings.

IV. 28 15-23—This contains a description of the gems and ornaments etc. in the 'जामदारखाना' IV 28 20—सालीभाद सलज्जाम्—सालीभाद is also explained as धाम्यते सलज्जं वस्तुतः सा हि तीव्रत्वेन शन्यवद्वेषकृत्वात् मृगमदत्वेनाज्यवत् निग्धत्वाच्च शन्या नमिति व्यपदिश्यते । (श्रीनिवासाचार्य). IV 28 23—आसवररुक्ते आपीना मदिरा ये ते, the men who had given up their all in all for the sake of the courtezans, were shamelessly continuing to humour them, although discarded by them and were drowning their grief in cups of wine It appears to us that the passage here is somewhat corrupt, for ये मुक्तास्ते, the reading should have been या मुक्ता मदिरा ताम्, so that the meaning would be—the men were drinking the wine left over after the courtezans had drunk it. This is a very common idea in Sanskrit literature IV 28 30—दाधमज्जेन पूरितम् उदर यस्य स, to be taken with both ब्राह्मण and बृह सूक्त—vedic hymns (with ब्राह्मण) and शोभनवचन (with बृह) IV 28 42—अनेकेषां क्लृप्ताना रसानाम् आस्वादेन प्रहृष्ट कष्ट यस्या सा, कुम्भदासी—कुम्भ is वेद्यापति, so the expression means 'a maid serving a वेद्यापति', a procuress कुम्भदासी जलकुम्भवहा चेटीव कुम्भदास्यपि हि बहनभ्रमविनोदाय हुंकारादिक करोति । (श्रीनिवासाचार्य) IV. 28 45—पिण्डीकृता सिधुनानि—the राजहृत्स were very white and so resembled the white rays of the moon Beautiful women are described by Sanskrit poets as कल्हस्यगालिनीः IV 28 47—प्रमारण—व्यापन कीर्तिप्रतिष्ठापनमिति यावत्—श्रीनिवासाचार्य IV 29 2—नियतपथरण, for it undoubtedly required great merit to have the privilege of having Vasantasena as one's sister

(29) Vidusaka modifies his opinion expressed in नियतपथरणं कृत्वा etc Howsoever wealthy Vasantasena's brother may be, his fate can hardly be regarded as enviable, for he was born in a degraded family, just as a Campaka tree though producing very fragrant flowers, is not patronised by people, if it grows in a cemetery मा तावत् etc is printed as a prose passage in certain editions मा तावत् at any rate need not form part of the verse proper (so also अनभिगमनीयो लोकस्य seems to be a later addition) IV 29 6—सुप्रावारकेण (a mantle having figures of flowers embroidered over it) प्राकृता उरालङ्गले निक्षिप्तान्यां तैलेन चिकणाभ्याम् IV 29 11—कपर्दक निर्मिता—कपर्दक is कवडी (cowrie, a most insignificant coin), so कपर्दकडाकिनी means 'a contemptible female goblin' The reading कर्दुडाकिनी (कर्दुडाकिनी) is thus explained by श्रीनिवासाचार्य, अपवित्राश्रादीं ब्राह्मण कर्दुलि पाकूले व्यपदिश्यते तत्पटनी डाकिनी पिशाची कर्दुडाकिनी सस्या, यतस्तस्त्व्यापवित्राश्राभोजिनो जठरवृद्धिर्भवतीति तत्पटगत्य भीषणाकारत्वाद्भाकिन्या

इयुक्तम् ।—तद्विस्तारं Vidusaka means to say that the उदरविस्तार was larger in area than the द्वारविस्तार so she could not have gone into the hall after the door was constructed and put into position मन्त्रेण (as the name implies) has often a very big image and if it is of the स्वयम्भु type a temple with a small door is constructed later wherever the image is found (Readers of *Vicar of Wakefield* would be reminded of a somewhat similar state of things regarding the portrait of the Vicar and his family) Vidusaka here and in verse 30 also) is certainly overstepping the bounds of decency in describing Vasantasena's mother in this vulgar manner IV 29 17—भगवन्-चातुर्थिक Vidusaka means to say that though he is aware of the fact that a चातुर्थिक (चतुर्थे अह्नि प्राण) fever is very difficult to cure he would gladly suffer from it if one of its effects was to grow as fat and stout as Vasantasena's mother It appears that Vasantasena's mother (like most rich people) was suffering from an imaginary disease which is wrongly called चातुर्थिक by the Celt (for a quartan fever does not make the patient grow fat) in Act IX we find that the lady walks right up to the court hall apparently in a normal condition

(30) If Vasantasena's mother with her शनैश्चरन्त्येव were to die her body would provide food for more than a thousand jackals (a coarse type of cheap humour)! सधु सुरा and आसव are different varieties of wine—गीधरि सुरसै पञ्चपञ्चैरामबो भवेत् । सुरा (शास्त्रि-पण्डितिपिण्डिन मय) is of three kinds गौ-पैशौ च माध्वी च विभया प्रावथा सुरा Vidusaka slyly suggests that Vasantasena's mother owes her present state to drinking too much of wine IV 30 5—किं, Vidusaka asks this question because he thinks that the affluence and prosperity seen by him at Vasantasena's house could be attributed only to maritime trade carried on with foreign countries (for commerce alone can make a man so rich) IV 30 12—प्रेमानन्देन Vidusaka says there was no need of asking the question he had asked before (IV 30 5) for the reply was self evident Vasantasena did carry on maritime commerce but in a different way त्रिविष्टम्—नृनाय विष्टम् (विष्टिन् अस्मिन् सुहृदिन्) the third लोक स्वर्गलोक (भु सुव and स्व) Now the स्वर्गलोक is a vast region so Vidusaka says that Vasantasena's mansion contains all the wonderful things in heaven brought together in one place (एकस्मिन्) Mr Kale takes त्रिविष्टम् to mean the three worlds "

and remarks that the meaning 'the celestial abode of the gods' goes against एरुस्यमिव Mr Kale is obviously wrong in his view; we have shown above how एरुस्यमिव is to be explained and again the proper meaning of त्रिविष्टप is स्वर्गलोक (Cf त्रिविष्टपस्येव पतिं जयन्त) IV 30 14—कुचकावनपरिच्छेद—, कुचर is the treasurer of the gods and presumably has a magnificent palace (Cf a similar description of उन्नयिनी by Kālidasa in Megha, स्वल्पीभूते सुचरितपले स्वर्गिणा गा गतानां शैवे पुत्र्यर्हणमिव दिव कान्तिमत्सखण्डमेकम् ।) Cf the description of Madana-māla's mansion in the Kathāsaryuśāgara (38 20-27)

कृताह्वानमिव प्राप्रप्रकारशिरसाच्छिन्ने । ध्वजाउरैर्भुजुमरद्विधास्तभिसपन्वे ॥

प्रधाने पूर्वदिग्दारे विवित्रायुधशालिनाम् । गुम् सहस्रविशत्या पदानां दिवानिराम् ॥

अन्यासु त्रिभु तिस्रु द्वारि द्वारि मदोद्धते । दशभिर्दशभिः शरमहैरभिरभितम् ॥

आवृणित प्रतीहाभिसन्नाभूत् प्रविष्ट्य च । काचप्रवितानकचराश्वधेणिशोभितम् ॥

क्वचिदावद्धमानद्रुचटासपन्भवम् । क्वचिदायुधसदभ्रगम्भीगशरसुम्पितम् ॥

क्वचिदरत्नप्रभाभास्वद्गुणोपहाज्वलम् । काचत्वमसघातमततोवद्धमण्डलम् ॥

क्वचिदुच्चैः पटद्वन्द्विन्द्वकोलाहलाकुलम् । क्वचिन्तकद्धमगीतमृदङ्गध्वनिनादितम् ॥

सप्तश्याविभक्त तत्स पश्यन्सपरिच्छत् । प्रापन्मदनमालाया वासप्रासादमुन्नतम् ॥

IV 31 1-5—शुक्रराटिना—अमात्यगणिसागेहोपवने (अमर), अच्छरीनय कुसुमानां प्रस्तारा येषां ते निग्नर (निर्गतम् अन्तर यत्र or ययौ) यथा तथा पादपाना तलेषु निर्मिता, नन्दनवन is the garden of Indra

(31) The red Asoka with the red flowers is compared to a brave warrior wounded in battle, and bleeding profusely पना लाहितपङ्कस्य चर्चिसा यस्य स IV 31 9—अवनमय—for, Vidusaka was looking up to the beauty of the Asoka tree IV 31 12—ससृष्टमा-प्रिय, Vasantasenā speaks Sanskrit to show her वैदग्ध्य

(32) Carudatta is identified with a tree and his friends with birds. The suggestion is that Carudatta's friends are more likely to abandon him when he is only स्वगुणे पलाय and not rich materially, just as birds would not resort to a tree that bears no fruits IV 32 2—सुदुपलभ्यम्, for, Vasantasenā had rightly described the nature of good people like Carudatta and his so-called friends IV 32 6-7— विज्ञायति किमापयति—Cf त्रिद्वार—

[वासुकी ते अशपयति ।] शङ्खचूड—(गिरस्थपलिं वरुधा) किमाज्ञापयति स्वामी । Nāgananda. IV 32 10—म च सभितो, Vidusaka adds this in order to still the any further enquiry into the matter (for, Vasantasenā could have certainly asked why Carudatta had not recovered the ornaments themselves from the Sakhika by paying the necessary price for them, but with the Sakhika gone

away on the king's errand, it was impossible to say when he could be returning and it was not right to wait indefinitely for him. The other reading राज्ञोपस्थगरी seems to be better, for it would mean that the Sabbhika had practically absconded, hence Vasantasena would have to be satisfied with some substitute for the ornaments; it might conceivably take a very long time before the Sabbhika was found. IV. 32. 13—दिष्टया वर्धसे... Gamblers are always known to be admirers of courtesans; hence Carudatta's becoming a दूतस्वर showed that he would soon learn to be a good lover. IV. 32. 15—चरिणा ... Vasantasenā was naturally greatly impressed with the sterling honesty and extraordinary self-respect in spite of adverse circumstances, displayed by Carudatta in the matter. She is now more than ever deeply in love with him. IV. 32. 23—विद्वस्य सखीमुखं पश्यन्ती—Vasantasenā was amused at the too evident desire of the Vidūsaka that she should not accept the Ratnāvallī, as contrasted with Cārudatta's desire that she should take it. IV. 32. 27—हीनकुसुमा . . ., a mango-tree bereft of blossoms could not possibly let fall drops of honey; but the impossible has taken place in the case of Cārudatta, who though poor, could in times of need produce the costly Ratnāvallī. IV. 32. 28—तं दूतस्वम्—Vasantasenā is rightly enamoured of the epithet दूतस्वर as applied to Cārudatta; for it brought home to her his great nobility of character. IV. 32. 31—विमन्यत्तत्र ... Vidūsaka does not know where the fleeing of Carudatta by Vasantasenā was going to end. IV. 32. 37—दुर्दिनम्—lit a bad day, a cloudy or stormy day, hence a cloud.

(33) Vasantasenā has now made up her mind to offer herself to Cārudatta at all costs

ACT V

[Vasantasena as an Abhisarika goes to meet Carudatta at his house, in thunder lightning and in rain. The description of the Durdina containing some very poetic ideas, but mostly conventional and tedious. Carudatta is equally inflamed with passion and the consummation of their love takes place].

(1) **CONSTRUE** उत्कलीपे गृहमिखण्डिनि आलेकितम्, यियासुभि उन्ननस्के हसै अयाकृतम्, आकालिकं दुर्दिने सगदे अन्तरीक्षम् उन्कण्डितस्य हृदय च सम दर्शादि । (वसन्ततिलका)

This verse refers to the different conventional ideas about the presence of clouds in the sky. The peacocks dance with joy at the advent of clouds and greet them with their *kekas* (मेघघानेषु वृत्ते भवति च तिलिनाम् ।) The swans on the other hand become ready to move off, because it is the rainy season when they go back to their home—the Manasa lake (the swans are supposed to come down to the plains from the Manasa lake when the Himalaya is all capped with snow, cf .. तच्छुवा ते श्रवणमुभय गतिं मानसोन्का ।

वा केलासादिसकिसलत्रच्छेदपाथेयवन्त सपस्यन्ते नभसि भवतो गजहस्ता सहाया ॥ Megha, on which Mallinatha comments, कालान्तरे मानसस्य हिमदुष्टत्वादिमस्य च हसानां रोगहेतुत्वादन्वयं गता हसा पुनर्वर्षासु मानसमेव गच्छन्तीनि प्रमादि ।) A cloudy day again is an excitant of passion. Cf मघालेने भवति सुखिनोऽप्यन्यथावति चेत् कण्ठाभेदप्रणयिनि जने किं पुनर्दूरसस्ये ॥ Megha, नववारिधरोदयादहोभि भवितव्यं च निरातश्वरस्यै । Vikram IV

(2) **CONSTRUE** जलाद्रमहिपादभङ्गनील विद्युत्प्रभाश्चिन्तितपनेतराय सहता-यलाकृष्टातसद्द मेघ अपर केशव इव खम् आत्रमितु प्रकृत आभाति । (वसन्ततिलका)

जलेन अर्द्र महिषोदर भङ्गं च तद्वत् नील, विद्युत्प्रभया रचित पीतपटव उत्तरीय यस्य (with मेघ), विद्युत्प्रभा इव रचित पीतपट. एव उत्तराय यत् (with केशव), सहता यलाका (यलाक used as a masculine word) एव गृहीत गद्द येन (with मेघ), सहता यलाका इव (with केशव) The water cloud dark like the bee and महिषोदर corresponds to Vishnu who is also dark-coloured, the lightning flash to the yellow garment (पीताम्बर) usually worn by Vishnu and the white cranes (who are glad to see the clouds, cf गर्भाधानक्षगरारिचयात्रननावडमाला सविध्यन्ते नयनसुभग खे

भवन्त बलात् ॥ Megha) to the white पावन्य conch. If the correspondence is further extended to 'traversing the sky' also, then केशव would mean 'the Dwarf incarnation of VISHNU (वामनावतार)' when Vishnu by his three steps traversed the earth, the heavens and the Patala. But as VISHNU as the dwarf had no पीताम्बर or सट्टा the cloud is spoken of as an अक्षर केशव (the figure of speech being उपमा)

(3) This contains the same idea as in the last verse, though धानिवासाचार्य tries to show that there is no पुनरुक्तता, अत्र बलात्माना सनि वशादगोप्याकृतितोऽपि शब्दसाम्यम्, विशुद्धशब्देन समग्र पीताम्बरमाधर्म्यम्, श्यामत्वेन वशवगात्रमदृशत्वेति विशेषावधारणादुक्तोऽयर्थो भद्रधन्वरेणोच्यमानो न पीनस्कन्धायेत्यवसेयम्.—श्यामस्य गात्रवत् श्याम कुटिला च बलात्मावली नया रचित इत्यत्र येन (with मेघ, बलात्मावली इव with चक्रर), विशुद्ध एव (with मध, इव with चक्रधर) कौशल्यस्य चक्रधर—One who wields the सुदर्शन चक्र, an epithet of Vishnu. The expression केशव can hardly be properly construed with चक्रधर, it may be explained as शेशवद्भासा (केशव meaning having luxuriant hair) गात्रे श्यामवत्.

(4) CONSTRUE विपिकृततद्रवमनिराला जलदोदरेभ्य जवेन पतिता विशुप्रदीपशिखया क्षणनटदृष्टा एता धारा अम्बरपटम्य छिता दशा इव पतन्ति । (वमन्ततिलका)

निपिकृतस्य रजतद्रवस्य सद्यश्च the showers of water appearing white like molten silver are compared to the white cut off fringes of the piece of cloth in the form of the sky!

(5) CONSTRUE समको चक्रवारभिपुत्रे इव प्रदाने हर्म इव व्याविष्टे मीनचक्रमरु इव प्रोच्छिन्ने हर्म इव ते ते आह्वानावन्तो अनुगतौ गमभ्युगतौ वायुना विधुषिते मथे गमनं परच्छद्यम् इव दृढ भानि । (शार्ङ्गविद्रीडितम्)

The clouds in the sky appeared to be possessed of various shapes and sizes some appeared like the Cakravāka birds or flying swans others resembled fishes and alligators some looked like big mansions and so on. The sky owing to these clouds appeared like a picture portraying different figures (पराणां छेदोऽस्मिन्तीने परच्छद्य परासागणा लोहदारं दिशलमाना बहुवि तासारुतेनेन निपाद्यमान चित्रं परच्छद्यमिन्नुच्यते । धानिवासाचार्य) मानवैरे (चक्र meaning सट्टा) मरुश्च चक्रक—This bird is very often referred to in Sanskrit literature. The Cakravāka male is separated from the female at night time, and they always move in pairs during the day. The Cakravāka pair is a standard of comparison for a loving husband and wife.

The last verse spoke of very heavy showers of rain; the present verse describes the various shapes of the clouds, which is possible only when the rain is about to fall or falling in small showers now and then. This verse therefore should have preceded the last verse. (It would be seen however that the poet wants here to describe all things connected with rain irrespective of relevancy or propriety).

(6) CONSTRUE. संग्रति एतत् तत्र मेघान्वहारं नम घृतराष्ट्रवन्नरसदृशम्, अतिदर्पितबल शिखी च दुर्योधन वा (इव) दृष्ट गर्जति, अक्षयुतजित. युधिष्ठिरः इव कोकिल अश्वानं गत, पाण्डवा इव हसा. वनात् अज्ञातचर्या गता । (शाद्वैलविक्रीडितम्)

The sky, the pea-cock, the कोकिल and the swans are compared respectively to Dhrtarastra's face, Duryodhana, Yudhishthira and the Pāndavas (the point of comparison in the last two cases being simply the use of some expressions which can be construed with both the उपमान and the उपमेय, of course in different senses!). मेघे अन्वहार. यस्मिन्, the sky is darkened owing to the absence of the sun and the moon; as घृतराष्ट्र was blind, his face also may be said to be darkened. If we read घृतराष्ट्रचक्र, then the sky would be compared to the kingdom of घृतराष्ट्र, and the point of comparison would be what is referred to in the remaining part of the verse (some take घृतराष्ट्रचक्र to mean कौरवसैन्य which on account of its vast size may be said to create अन्वहार) अतिदर्पित बलं (strength, with शिखी, and सैन्यम्, with दुर्योधन) यस्य स, Duryodhana was in high spirits, because he was sure of securing victory, with his big army. वा means इव here अक्षयुते जित, Yudhishthira who had lost at gambling was required to go into exile for twelve years according to the terms of the agreement. अश्वानं (acc sing of अश्वन् journey) गत—went on his travels. With कोकिल (this bird begins to sing sweetly in spring and hates the rainy season) अश्वानं (न श्वानम् noise, producing notes, अश्वानम्) गत means 'stopped warbling' अज्ञातचर्याम्—अज्ञातवासम्, the Pāndavas had to reside incognito for one year after their stay in the forest for twelve years was over (वनात्—वनवासान्) With हंस, वनात् (वन means 'water,' on account of water) अज्ञातचर्याम् (to stay in unknown regions, the Mānsa lake), गता means 'the swans have left the plains, owing to the rains having set in, and have gone back to regions unknown, like the Mānsa lake.' V. 6. 12—*श्लोक*, because Vasantasenā even though rich, simply grabbed the

रत्नावली अदमिणता because she did not so much as formally ask Vidusaka if he would drink at least water at her place. Vidusaka is thus all wroth at the reception meted out to him V 6 16—The popular calumny about goldsmiths merchants etc seems to be of a very old standing (of course this kind of generalisation must not be taken literally or seriously) अक्लहो ग्रामममगम—the squabbles in the Municipalities etc are too well-known V 6 23—तुं किं ब्रवीदि this query is due to the fact that Carudatta and Vidusaka have each a different idea as to what विनष्ट्व of the शर्य means To Carudatta, विनष्ट्व means Vasantasena's refusal to take the Ratnavali, while in the opinion of Vidusaka विनष्ट्व would occur if Vasantasena took the Ratnavali

(7) This verse has occurred before in the third Act (29) V 7 7—मखीचनदत्त this refers to विहस्य सखीमुख पयन्ता (in IV 32 23) V 7 8—प्राङ्गणा भूत्वा—A Brahmana normally would not bow down to others hence the words of a Brāhmana who does that, must be greatly respected V 7 10—लेष्टुम an expressive simile गणिसा हस्ती the meaning is that all these are very dangerous bringing ruin in their wake Note that the भिषुः is included in the list It is well known how these भिषुः (Rasputins) and religious heads impose upon people and fleece them in every way कायस्थः—court-scribes known in literature as very clever and unscrupulous (cf the well known verse कायस्थेनादरस्थेन मानुषाम न भा तम् । दयादतुन चैवान दत्ताभादो हि कारणम् ॥ also सर्वोपकारचतुरा लववीत्कारकारण । कायस्था क्षमा करिष्यन्ति सुपिरा मूषसा इव ॥ The calumnies about the Citpāvens, Nagara Brahmins Kulkarnis the Jews the Marwaris etc are on the same lines) इलामि सवस्वदारिणी गणसा हस्ती च प्रभूलव्ययोप्य । कायस्थश्च गणसा वायति भिषुश्च निगतिमुपादशन् सर्वप्रगतप्रत्यर्था चास्तु ग्राम्यविषयेषु प्रवर्तयन् पुराणवमादयति । रासभस्तु सप्त सस्यादिकु म नयनविषयापचयहेतुगत भावः । (धानिकामाकाय) V 7 12—भवमथयैव , Carudatta means to say that it is hardly necessary to remind him of the evils arising from गणसाप्रसंग that contingency would scarcely arise in his case No गणिसा was likely to favour a pauper like him

(8) CONSTRUE तुरग त्वरित प्रयातु वेग करोति, चरणा तु प्राणव्ययात् तथा न वहन्ति । पुण्यस्य चरा भवमावा, सुवन सन्ति खिन्ना तत्र हृदयम् एव पुन-विगन्ति । (वसुनादल्लहा)

तथा as much as it would like to go प्राग्स्व (s'trength) व्ययात्.
Cf for the idea, कृन्वन्ते विलीयन्ते दरिद्राण मनोरथा ।

(9) Carudatta corrects himself, realising that it was unfair to assert that Vasantasenā was घनहार्या She was गुणहार्या, unlike other courtesans and so there was just the remote possibility of his being favoured by her श्रीनिवासाचार्य is not right in remarking न गुणहार्य इत्यादि स्वस्य दुर्लभत्वानुभावव्यथनम् । अतश्च स्वगतमुक्तम् V. 9 7—कामो वान्, for love does not take into account the difficulties in the way or pauses to inquire whether its fulfilment is in the realm of possibility or not Cf भगवन्सकृन्वन्नेने प्रतिबन्धकस्वपि विषयेष्वभिनिवेद्य तथा प्रहसति यथा जनेऽय कालान्तराणो न भवति । Malavika

(10) पृष्ठवर्ते निम्ना the Ceta apparently was going in a crouching manner and had his head protected by a piece of cloth, hence his back was getting particularly wet. प्रहस्य—Ceta laughs at the remembrance of his own skill (?) in singing

(11) The Ceta also is interested in music and playing upon the lute (A particular characteristic of the Mrcchakatika is that most of its characters, high and low are happy-go-lucky people out for enjoyment, and refusing to get depressed) He is also well qualified to take the place of Sakara,—गर्दमानुष्पगान is हतोपन, तुम्बह and नारद are experts in कौशिकारन and गो^० गान समच्छिद्र and सप्ततन्त्री can hardly be regarded as significant expressions. V 11 12—एषोऽपि सु—The Ceta recognises Vidusaka to be the same who had gone to Vasantasena's house some time before. V 11 15—प्राकारेण वेष्टितम्—When the कपिय tree cannot be approached owing to the प्राकार, children resort to throwing stones at it, to get the कपिय (कूड in Marathi) fruit. V 11 21—दक्षोपवीत आकृष्य, this shows that Vidusaka does not wear a shirt or some covering for the chest (छेदमवात्स्यास्यतीति मन्वेने भाव । श्रीनिवासाचार्य). निवृत्तु ,Carudatta, being love sick himself, does not want the पारावत couple to be disturbed. V 11 36—उदरदुःख, an aged beggar having got nothing to eat for days together could not be shouting out, but would be able only to heave out words insudibly V 11 39—The Ceta is equally clever in retorting Vidusaka had called him a कुरुरु, he now retaliates by calling Vidusaka a काफ (because Vidusaka was saying का का, which resembles the crowing noise made by a crow) इन्द्रने कानुक, a crow would get a lot of good oblations to eat at the time of the festival in honour of Indra (इन्द्रने) for

securing ample rain. A flag in honour of Indra is raised and worshipped on this occasion. Commenting on the expression पुरुतुष्वन in Raghu IV 3 the commentator Narāyana says पुरुतुष्वना नाम रात्रिर्वर्षायां पूजनीय इन्द्रस्यैषी वेष्टुमय कोऽपि ष्वन । अत्र वराहमिहिर—उपरिवरस्यामरणा वसादौ चेदित्यय वेष्टुमयीम् । यष्टिं ता स नरेन्द्रा विधिवत्सूतया-
मान । प्रोतो महान् मधवा प्रहिव ये नृपा कारयन्ति बहुमद्वसुमतन्ते सुवि मिद्राज्ञा भवे-
ष्यन्ति । मुदिता प्रजाश्च तथा भयसंगविचरिता प्रभृताः । ष्वन एव चाभिधास्यति जगति-
निर्मते पल सदस्य । Mallinatha also remarks इन्द्रश्च स किल रात्रि-
मृष्टपर्यं पूज्यत इत्युक्तं न विधीयते—एव स कुरुते यात्राभिन्दकेतायुधाधर । परंन्य कामवर्षी-
स्यात्तस्य राज्ये न स्यात् ॥ इति । चतुष्टय ष्वनामार रात्रद्वारे प्रतिष्ठितम् । आहु शक्रश्च नाम-
पौल्लोन्मुखावहम् ॥ V 11 43—मस्तक पाद दास्यामि—I shall easily
answer your question and thus (metaphorically) smash your
head. For your प्रश्न I shall give you in exchange my foot on
your head. V 11 54—मुख वन्ते—Vidusaka repeats what
Carudatta had told him (as though the answer to Ceta's
question was मुखं वसन्त instead of वन्ते)! V 11 68—कायेन परिगत्य—
only the body is turned the feet remaining in the same position.
V 11 69—पदे is understood by Vidusaka to mean 'feet' so he
makes a complete about turn' (All this is of course intended
to appeal to the gallery. This scene is very effective on the
stage). V 11 78—कुतोऽस्मत्कुल धनिक—Carudatta means to say
that though he had become poor he had managed always to live
within his income. He does not owe anything to anybody.
Carudatta's family was never known to be in debt to any one.
(Vidusaka had humourously referred to Vasantasena as a धनिक
(creditor) because he was sure that she had come to squeeze
something more out of Carudatta). V 11 81—किं मां प्रतारयसि,
because Carudatta considers it absolutely impossible that
Vasantasena would go to him of her own accord. V 11 98—
स्वगतम्—This stage-direction is necessary because it is more in
the fitness of things that Carudatta should keep this thought to
himself, rather than declare it openly for it was really not
within his power to meet any further demands from Vasantasena.
V 11 99—अभिमारयते (कान्तम्) इति अभिमारिता an अभिमारिता भव्या should
be gaudily dressed विचित्राञ्जलवदा तु चलन्पूरनिस्वनाः प्रमादमेरुना
स्वादेस्वानिगरादि ॥ Sāhityadarpana

(12) CONSTRUCT एषा भयदा श्री अनङ्गस्य रतेत प, १०१
कुलखानां शोभ, मदनवद्वृत्तस्य कुसुमम्, सल्लभं पञ्चमी, एविसमयञ्जलपापना,
विषयविकार्यो रतिभेद रत्ने अनुपाता । (शिमरिणा)

* This must be taken to be a general description of Vasantasena, not a particular one suited for the occasion, for Vasantasena was not पथिस्सार्थैरनुगता at that time. सर्लल गच्छन्ती means 'habitually walking gracefully' अपरा थी —Sri or Laksmi is described as always holding a lotus in her hand Vasantasena being as beautiful and lovely as Sri could be spoken of as Sri herself only if she were without a lotus. (Cf for the idea मामियमभ्युत्तिष्ठत देवी विनयादुपस्थिता प्रियया । विस्पृतहस्तहमलया नरेन्द्रलक्ष्म्या वसुमताव ॥ Mālavikā V) अनङ्गस्य ललित प्रहरणम्—Of उर्वशा सुकुमार प्रहरण महेंद्रस्य Vikram कुलस्त्रीणां शाक—because their husbands are likely to be enamoured of Vasantasena, and thus to neglect them

(13) CONSTRUE शैलशिखरेषु विलम्बित्वा वियुक्तवनिताहृदयानुकारा मया गर्जति येषां (मयाना) खण सहसा उत्पन्नै मयूरे मणिमये तालवृन्दे इव स वीज्यते । (वसन्ततिलका)

वियुक्तानां (separated from their lovers) वनितानां हृदयानि 'भनुकुर्वन्ति ते—the clouds are dark coloured, the hearts of women also are मलिन owing to depression The peacocks delighted at the thunder of the clouds and dancing about with their beautiful variegated plumage spread out are spoken of as servants fanning their beloved master with jewelled fans'

(14) CONSTRUE पद्म क्लिन्नमुक्ता धाराहता ददुग सलिल विषिन समद्वन्द्वं चर्हणं कण्ठं मुञ्चति, नपि प्रदीपवत् आचरति जने सन्यास इव मये चन्द्रमा वृत्तं, नचकुलाद्राग युवति इव वियुक् एकत्र न सतिष्ठत । (शाद्वल विकाशितम्)

नीप is the रक्तकदम्ब with the red flowers in blossom, it therefore resembles a lamp (प्रदीपवत् आचरति) the clouds conceal the moon making it impossible for him to shine, just as unworthy people bring ridicule upon renunciation by resorting to it (त्यक्त्रादुल्लचारु सन्यासो न शोभते इति भाव —श्रीनिवासाचार्य) The lightning is compared to a low caste woman who is a कुलटा

(15) CONSTRUE (ह) मूढे, यदि निरन्तरपयःसरया मया एव सह कांतः आभ्रमत् अत्र तव किन् (इति) कुरिता इव निशासरत्नी गर्जति अपि मां मुह विनिशरयता माग रणाद्धि । (वसन्ततिलका)

निरन्तरपयोधरया (पयोधर means 'breasts with सरत्नी and 'clouds' with निशा) निशा एव सरत्नी or वुषिता मयनी इव निशा The night is described as the co wife of Vasantasena, she naturally does not

like to see her rival Vasantasenā meeting Cārudatta and so tries to put obstacles in her way. The idea is hardly poetic निशाया भोगयोग्यत्वात् सख्यान्यपदा काव्यस्य चन्द्रशब्दस्यमनेन व्यज्यत । (धोनिवासाचार्ये)
V 15 2—भावः Vasantasenā speaks this prose passage in Sanskrit

(16) Vasantasenā means to say that she who is not afraid of the many clouds (that are 'males') is not likely to be frightened by one female (viz the विद्युत्) विद्युत्तमप्यनाहत्य प्रियव्रतति यमायि-
नुमस्ति मदन सहाय इति भावः । (धोनिवासाचार्ये)

(17) CONSTRUE पवनचपलवेगं स्थूलघाशरीषं स्तनितपद्मनादं शश्विद्युत्ताकं (शश्वत् अपर) मेघं नृप पुरमध्ये मद्दवीयस्य शत्रो इव से शशाङ्कस्य वृक्षसूहं हरति । (मालवी)

पवनेन (पवन इव with नृप) चपल वेग यस्य स्थूला घाशरीष एव (इव with नृप) शराणाम् ओषा यस्य स्तनितम् एव (इव with नृप) पद्मस्य नादं यम्य स्पष्टा विद्युत् एव (इव with नृप) पताका यस्य वरणां मवूहम् (वर rays with शशाङ्क tribute with मद्दवीयं शत्रु) The cloud is compared to a brave king defeating his weak enemy in his very capital and forcing him to pay tribute to him. The enemy of the cloud is the moon with his capital the sky. A king marching rapidly in battle array, discharges streams of arrows with the flags flying and war drums sounding. the cloud also moves on quickly assisted by the wind pours forth streams of water, with lightning flashing and thunder issuing forth.

(18) CONSTRUE यदा गजेद्रमलिने आध्मानलम्बोद्धौ गजद्वि सनडिद्वु लक्षशन्ते एते एव मेघे मन् सशयन् नृपोपितमर्तुव यपद्म हतारा (कथम् एव अपर) शम्भा वक्रः क्षने क्षारं मक्षिपन् द्वा द्वा प्राकृत् प्राकृत् इति किं व्रवीति । (शादूल विक्रा डितम्)

आध्मातानं अत एव लम्बानि उदरणि येषां ते तडिता क्लामाभि च सहिते अत एव शन्ते प्रोचिता (gone on a journey) भतार यासां तायां बन्धुसंरक्षी पद्म The advent of the clouds is a great excitant of love and Sanskrit poets take delight in describing the agonies of women whose husbands have gone on a journey at such a time. The presence of clouds in the sky with thunder and lightning has made these women almost dead. One would naturally expect that every one should feel sympathetically with them but there was the heartless crane shouting out at the top of his voice (when he

the ladies could have possibly
There is the rainy season in
the sound of the words प्राद्वृद्,
प्राद्वृद्) thus adding insult to injury, by reminding them of their
terrible ordeal! (स्वत एव दुःखहेतुं धृते धारावसेनो मया दुःखान्तरमावहति तथा
मेघदर्शनोद्धिने मनसि वन्धुविहापन सतापान्तरमाधत्त इति भाव — श्रीनिवासाचार्य)
The cry of the drum was bound to hasten the death of the ladies
and so it is spoken of as the drum announcing the execution
of the criminal ' सारङ्गते प्रक्षिपन् — a proverbial expression

(19) CONSTRUE बलासा एव (इव with वारण) पाण्डुरम् उष्णीषम् (a turban) यस्य तत्,
वियुत् एव (इव with वारण) जडिप्त चामर यस्य The cloud the white
cfans and the lightning respectively correspond to the wild
elephant the white ornamental head-dress and the Camaras
waved about

(20) CONSTRUE नभ आद्रतमालयत्रमल्लिने एते (मेरे) आगतमूयम्,
धाराहता वल्मीका शरताडिता गजा इव सीदति वियुत् काञ्चनदापिका इव प्रामाद-
सचारिणा रचिता ज्योत्स्ना दुर्बलमर्तृका वनिता इव प्रोसाय मेरे हुता । (शादूल
विकाडितम्)

आर्द्राणि तमालयत्राणि तद्वत् मल्लिने, आपीत सूर्ये यस्मिन् तत् In the first
line the poet speaks of the sun being obscured by the dark
clouds while in the fourth line he speaks of the moon light
being carried by force! Such absurdities abound in this tedi-
ously long description of rain and clouds and are obvious
enough

(21) CONSTRUE वियुद्गुणनद्वक्त्र्या गजा इव अयो यम् अभिद्रवत्
एते हि सधात वारिधता शरुज्ञया गां रूप्यरज्जा इव समद्धान्ति । (उज्जति)

वियुद्गुणेन (वियुत् इव गुण तेन with गज) धडा कत्र्या येषां ते The white
showers of water falling from the sky are compared to silver
ropes used for lifting up the earth (resembling a cow stuck up
in mud)

(22) CONSTRUE मद्गवाताम्नाते, महिषकुलनाले, वियुत्स्ये, अन्त मय
ल्लिने जलविधि इव चले जलस्ये गन्धोद्दामा नवहरितशम्पाङ्कुरवती इय धरा धारापात
मणिमयसो भियने इव । (शिसरिणी)

महावातेन आप्पातै (swollen, thundering), विद्युत् एव पक्षा येषा तै-
 गधेन (the fresh scart coming out of the earth at the commencement
 of the rainy season also pride) उद्दामा, नवाना हरिताना शष्पाणाम् अङ्कुरा
 तद्वती The clouds want to teach a lesson to the proud earth for
 not showing up her treasures, by striking her with heavy, arrow-
 like showers'

(23) CONSTRUE शिशुगिह्ना केकाभि एहि एहि इति पतुनम् आक
 न्दितः, बलाक्या मरभम प्राद्वीय सौलक्यम् आलङ्कित इव, हसै, उज्जितपङ्कजैः
 अनितरा सौद्रेगम् उद्गीक्षित (एव अपर) मेघ दिश अञ्जनमेचका इव कुवन्
 समुत्तिष्ठति । (शादूलविक्रीडितम्)

अचनवत् or अञ्जेन मेघना (dark coloured) The cloud is greeted
 warmly by his friends—the pea cocks and the cranes, his ene-
 mies the swans however stand looking on askance, full of dejection
 उत्थानमात्र एव हि महता पक्षोत्सवो विपक्षविपादश्च भवतीति भावः । केकाया
 अपि द्वेरा भित्तलदेहोहीति द्विस्त्युत्प्रेक्षणम् । बलाक्या बलाभिमि जानावेकचचनम्—
 (श्रीनिवासाचाय)

(24) CONSTRUE निष्पन्दीरुनपद्यप्यनयन, नक्षत्रावासात्, विद्युद्धि क्षण-
 नष्टदृष्टिभिर, प्रच्छादितानामुस, पयाधारागृहान्तगत स्त्रीनाम्भोऽरधामनेकजलदृच्छत्र
 विधान जगत् सप्रति निश्रेष्ठ स्वपिति इव । (शादूलविक्रीडितम्)

निष्पन्दीरुनानि पद्यप्यनानि एव नयनानि यस्य तत् नष्टो क्षणावासात् (क्षणा च वासरश्च
 यस्य तत्, क्षण नष्ट पद्यात् दृष्ट तिभिर यस्य तत्, प्रच्छादितानि आद्या (quarters) एवं
 मुखानि यस्य तत्, पयसा धारा एव गृह तस्य अन्तर्गतम्, स्त्रीनाम्भो अम्भाधरा (clouds) एव
 धान तस्मिन् न एते जलदा एव छत्र तदेव अपिधान यस्य तत् स्त्रीनाम्भोधरधाम might
 be taken separately also (going with जगत्) The जगत् is identified
 with a sleeping man A man sleeps in a cool apartment (within
 the showers of water) in his house (the extensive clouds) with
 a canopy (formed by many clouds), with his eyes (the lotuses)
 closed losing all count of day and night (due to thick gloom),
 and covering his mouth with some covering (निद्रितोऽपि ह्यवगुष्ठिनमुखो
 भवति—श्रीनिवासाचाय, the quarters being all screened up)

(25) CONSTRUE नाग अमाधो जने उपरुतम् इव नाशं गता, ककुभा
 कानेन विपुक्ता शिष्य इव न रागति, निद्रापतिशिवस्य शिषिना प्रशामानस्तर्मे गगनं
 द्रवीभूत जलरूपेण पतति (इति) मस्य । (शिशुरिणी)

प्रशामम् अन्न तस्य—द्रिद्रापति is इन्द्र, the lord of the gods निद्रा—
 gods, तृतीया यौवनस्या दशा येषाम् (for they are always young) निद्रेश वा

(who are thirty, or thirty three in number, त्रिंशत् वसवः, एतादृशं स्यात्, द्वादशादित्या ते एतन्निस्त्रयः, इन्द्रश्चैव प्रजापतिश्च Satapathabrahmana, according to some Puranas, they are thirty three crores in number) or चन्ममत्ताविनाशार्थं शक्तिम्यो दशा येषाम्मान वा (this however would refer to all creatures in general and not to gods only) Indras शत्रुः is the वज्र विद्युत्ना वाक्तेन—सूर्याचन्द्रमसोरभावात्—(श्रीनिवासाचार्य) असाधो उपकृतम् इव cf असत्सुहृदमश्वं वष्टिर्विकल्पना गता । I 36

(26) उतमति वर्पति etc are to be taken metaphorically with पुर्य

(27) CONSTRUE अम्बरं विद्युद्वि ज्वलति इव, बलाकाशते उच्चैः सविहसति इव, धाराशोभ्यति माहे द्रेण घनुया विवन्गति इव, विसृष्टाशनिनि स्वनेन रसति इव, अनिलैः आगूणति इव, जलधौ नीले शक्तिमि इव सान्द्र धूमायति इव । (शादूलविक्रीडितम्)

The clouds are compared to the dark coloured serpents, because they are nubile and also terrible (especially for lovers) धूमवत् आचरति धूमायति (also धूमायते), धूमायति would mean धूमवत् भवति

(28) The cloud is shameless because instead of helping a woman in love on her way to her lover's abode he frightens her and actually lays her hands (showers of water) upon her, taking advantage of her helpless condition ।

(29) CONSTRUE किं हि अहं तं पूरतिमसक्ता यत् त्वम् अमुदसिंहनादेन्दति, नश्यन्तस्त्रितया मन मर्षे वन्दते निरोद्धुम् एतत् न युक्तम् । (उदजाति)

Vasantasena now blames Indra himself for after all the cloud, being the servant of Indra, might have been simply carrying out the orders of his master, in the matter of frightening Vasantasenā पूर्वं सया प्रसक्ता प्रियण वादिक्शनाया or वादिभ्यन् प्रिय यया तया Vasantasena means to say that she had never given any indication to Indra that she had fallen in love with him, why should he therefore try to detain her who was on her way to her lover? न परानुस्वनां प्रतिरोद्धुमर्हन्तीत्यर्थे अवलाप्त पराकान्त न पौरयामिति भावः । (श्रीनिवासाचार्य)

(30) CONSTRUE (हे) शक्र, यद्वत् अ, पाहेवो गौतम अस्मि इति मृषा यदस्मि तद्वत् मन अपि दुःखं (भवति), (हे) निरपन्थ, जन्तु निरायनाम् ।

Vasantasenā says that Indra who knows very well what difficulties confront the lovers, ought as a matter of fact to help

her to the best of his abilities. He himself had resorted even to a lie to secure union with Ahalya (Indra disguised as Gautama who was Ahalya's husband, approached Ahalya and telling her that he was really her husband, ravished her. Gautama then cursed Indra that his body would have a thousand holes produced in it and Ahalya was transformed into a stone-slab. Later Ahalyā gained her original form, when touched by Rama.) There is no doubt that this story is based upon the natural phenomenon of the Sun (Indra) following the Dawn (अह्नि लीयते इति Ahalya) who at night time is associated with the Moon (Gautama). Or Ahalya stands for unploughed land and Indra for the God of rain. निरपेक्ष—निरादर, जेहायविदो महर्षेर्दुस्त कोप अनतापि न सोढ समरिप्तप्रियतमविष्टेय स यथ मुहुश्चमवगतासीति भावः । (श्रीनिवासाचार्य)

(31) Even if Indra refused to help her, and tried to put all sorts of obstacles in her way, Vasantasena would defy them all and reach her destination all right.

(32) Vasantasena could easily understand the unsympathetic attitude of the clouds towards her, for, men are hard hearted as every one knows, but she surely expected the lightning a female to side with her and not to deal harshly with her.

(33) CONSTRUE ऐगवनेरसि चला मुदणंरज्जु इव, शेलस्य मूर्ध्नि निहित सिता पताका इव, आलण्डलस्य भवनोदरदीपिका इव ते प्रियतमस्य सनिवेश हि आरचयति । (वसन्ततिलका)

Vita says that the lightning does not deserve to be blamed by Vasantasena, for she was actually helping her by her flashing light to find out her lover's abode. आलण्डल—an epithet of Indra (आलण्डयति शत्रून्) अत्र मेघस्यैरावनगिरिशिशिरत्प्रासादमस्थानदयत्वा इवियुतश्च श्वेतप्रीत-रुगाम्भामनुमूयमानत्वादोषम्यमुपपद्यते नीलस्यापि मेघस्य वियुत्कुरणसमये श्वेततथोपात्मभादै-रानतप्रदग्म् । (श्रीनिवासाचार्य) V 33 2—सकल, cf विदितवेदितव्यस्याधीत-सर्वदास्यस्य ते नाममयुपदेश्यमास्ति । Kādambari

(34) CONSTRUE यदि कुप्यसि रति नास्ति, अथवा कोपेन विना कामः कुत, त्व कुप्य च कोपय च (कान्तम्), त्व प्रसाद च कान्ते प्रसादय च । (गीति)

You should indulge in a कृत्वकोप but should not carry it too far. A little कोप or quarrel adds zest to enjoyment.

(35) CONSTRUE कुरुकर्म्यनापसुभो घनोद्रासिते काले समदना हृष्ट
जन्मद्रालका विद्युद्गमिदगमिते सचक्रितान्दृशनाकट्टिणी कान्तस्य आलयम् आगता एष
नृपुलमकदमधरो पादो प्रशालयन्ती हियता । (शादूलविक्रीडितम्

कुं कदम्बे नीपे च हरभौ घने उद्रासिते चलेन अर्द्रा अल्का यस्या सा,
नूपुरवो लभ कस धरताति धर सी Each one of the clauses is signi-
ficant showing how Vasantasena deserves a right royal welcome
and the great good fortune of Carudatta V 35 6—भावस्यैव that
is the Ceti would accompany Vita and Vasantasena should be
left alone there (It appears however that the Ceti does not go
away with Vita just at that time but stays with Vasantasena
till the end of the Act)

(36) CONSTRUE साटोपकृत्कपत् वृत्तजमभूमे शाट्यौमकस्य रतिकलि
कृतालयस्य वेश्यापणस्य सुते सदत्प्रहस्य दाक्षिण्यपण्यसुखानिष्क्यसिद्धि अस्तु ।
(वसन्ततिलका)

आटोपेन महिन साटोप कृत् कपत् अचुत च एतया नभभूमे शाट्यम् आमा यस्य
तस्य रतिकलेभि कृत आलय यस्य, सुतेम् एव उत्सव तस्य सप्रह यत्र वेश्यारूपस्य
आपणस्य (market-place) दानिष्यम् एव पण्य तस्य सुखेन निष्क्यस्य सिद्धि
वेश्यापण may also mean वेश्याव्यवहार The description of वेश्यापण as
full of fraud deceit etc is clearly out of place here On an
occasion like the present it is particularly objectionable as
Vasantasenā is exhibiting in her own person exactly the opposite
qualitie Vita also reminds Vasantasenā that she would be
getting only दाक्षिण्य (as Carudatta had nothing left but this
virtue) in return. The reading सुखनिष्क्यसिद्धि does not give a
good sense. श्रीनिवामाचार्य says दाक्षिण्य परचित्तानुरोधमेव यत् पण्य
विक्रेयद्रव्य तस्य सुखनिष्क्यसिद्धि अनावायेन मूष्यप्राप्ति अस्तु भवतु । V 36
3—एतन्न—See note on IV 32 28 V 36 6— भग्न्याल

कृत—Now that the Ratnavali had been offered as a sub-
stitute for the ornaments stolen Vidusaka regards the
epithet एतन्न as complimentary to Carudatta. There is no
point in taking the expression as used sarcastically एतन्न ,
Vidusaka does not like Vasantasenā's visit, he shows his dis-
pleasure by answering her in a petulant mood. As the trees
were not हृष्ट at all Vasantasena asks Vidusaka to explain him-
self His reply is that the garden is called हृष्ट because nobody
ate or drank therein (owing to Carudatta's poverty all garden-

parties had been stopped) V 36 14—यत्कर . यत्करेति सर्वोधने नाभरणधनगमनामेति समर्थेयन्वाडलाधवम् (this does not seem to be satisfactory यत्कर rather points out to the great nobility of heart of Carudatta) । अपि सुम्बस्ते प्रदोष इति च नितासुखव्यचनान् कामप्रमान्त्रव्यक्त भवतीति भाव । (श्रीनिकानाचार्य) V 36 19—पुष्पिस्ताडयन्ती, मन्मथशरप्रहार स्मास्यन्तीति भाव । (श्रीनिकानाचार्य)

(37) CONSTRUE मया मम जायत प्रदोष याति, इदा च मे निश्चयत निशा गता, (रे) विशाललाचने, अयं त्वया समेतस्व, मम शाक्यन्तकर प्रदोषक । (वशस्थम्)

जायत प्रदोष याति is a meaningless expression Was Carudatta expected to be asleep at evening time? V 37 2—इदमासनम्—Vasantasena apparently waits for the permission of Vidusaka (who was a Brahmana worthy of respect) before she takes her seat.

(38) CONSTRUE वयदङ्गम् उद्विगता श्वजालाविलम्बिता वदुश्चेन एक स्तन यौवराज्यस्थ नृपसुता इव अभिविक्त ।

A prince is bathed with sacred water at the time of his installation as heir apparent. One of the breasts was wet with water dropping from the Kadamba shoot used as an ear ornament, and so is compared to the यौवराज्यस्थ नृपसुता, while the other breast corresponds to the reigning monarch who remains seated on his throne. (The manner in which a Hindu woman wears her Sari makes it possible for only one of the breasts being noticed or susceptible to the inclemencies of the weather) V 38 1—प्रधानवामनी—two high-class garments a sari and a boddica. V 38 4—बहमेत the clever Ceti had visualised such an emergency and had brought with her the necessary spare garments V 38 11-12—ऋषुष अवगारिक (a vulgar person) नहि कामगृहस्य प्रतमहताति भाव । निपुण इति नमोवर्धनाय हि प्रथम व्यापीडयताति भाव । (श्रीनिकानाचार्य) V 38 23—मन्त्रितमेव . (IV 32 10-11) Vidusaka's words uttered by him when handing over the Ratanavali are now flung back to his face by the clever Ceti V 38 29—क्षित , Vidusaka recognises the ornaments, but tries to conceal the fact by saying that his gazing at them was due to his being attracted by their beautiful workmanship.

(39) Carudatta does not know whether he was being imposed upon or the ornaments were really the same V 39 7—

कर्म—See note on IV 17 11 V 39 9—किं वर्ये वाह्या—Why do you not take me in your confidence? V 39 15—अत एव काम्यते—For the readiness to give gifts betrays the innate nobility of the heart (it does not matter at all if the gift could not be actually given, it is the intention that should count)

(40) CONSTRUE लक्ष्मणेन विद्युक्तस्य नस्य आदित जीवितेन एव तावत् किम् यस्य प्रतीकाङ्क्षितधनत्वात् कोपप्रसादा विकलीभवन्ति । (उपजाति)

A poor man, so to speak, has no business to continue to live in this world. No body minds his कोप or प्रसाद, because both of them are quite futile not being able to assume any tangible form

(41) CONSTRUE . पक्षविकल पक्षी च, शुष्क तर च, जलहीन सरः च, उद्धृतदण्ड सप्त च, दरिद्र च लेके तुल्यम् । (आर्या)

तुल्यम्—स्वस्वामयक्रियां हि न कर्तुं शक्नोतीति भावः । (श्रीनिवासाचार्य)

(42) CONSTRUE दरिद्रा पुर्या शून्ये गृहे, तोयगह्विने कूपे च शार्ङ्गे तरुमि च समा सन्तु, यत् दृष्टपूर्वजनसंगमविस्मृतानां परितोषकाला एव विकला भवन्ति । (वसन्ततिलका)

पूर्वे दृष्ट दृष्टपूर्वं तस्य संगमेन विस्मृतानाम् (विस्मृतम् अस्मि एषाम्) an awkward compound विस्मृतानाम् means विस्मृतवनाम् referring to their present state शून्यगृहेषु भिक्षुशार्ङ्गानामिव निर्वल्लेषु कूपेषु तृपितानामिव शार्ङ्गतरुषु परिणामिव च नास्ति ह्युत्तरार्थत्वार्थानामिति भावः । (श्रीनिवासाचार्य) V 42 3—स्नानशाटिका—Viduska humorously demands back his tattered towel in which the ornaments had been tied V 42 5—युक्ता , Vasanta-sena means to say that it was unfair on the part of Carudatta to offer the Ratnavali as a substitute for the stolen ornaments for that showed that Carudatta considered her to be greedy of wealth Was it right to regard her who loved him so much as capable of being guided by considerations of money alone? V 42 6—सविश्रामितम् सलज्जस्मितम् शून्यव्याचमणाय -यासप्रतिकार प्रणयस्यासदृश इति लब्धाः । (श्रीनिवासाचार्य)

(43) This verse is the same as III 24 uttered by Carudatta himself V 43 4—अतिमात्रमिदानीम् In V 38 9-10 Viduska had bluntly asked किं निमित्तं आगता भवति when the Ceti had remarked ऋजुको ब्राह्मण (a नागरिक or cultured gentleman would not have asked such a question openly) but now Viduska is surpassing himself in asking whether Vasantasena proposed to stay there

for the night (as no talk about returning home was forthcoming after the business about the ornaments was over), for such a question could only have been asked by an uncultured simpleton (of course, Vidusaka asks this question deliberately) V. 43 6—एष this is a hint to Cārudatta to go into the house for rest

(44) CONSTRUE अम् वारिधाय हि मृणालमूच्य पद्मान्तराणि इव जलदातराणि भिक्षा, नद्रव्यसनाम् विमुक्ता दिव अयुधारा इव पतन्ति । (उपजाति)

पद्मानाम् अन्तः । The शी is described as a नायिका weeping owing to her lover the moon suffering terribly, on account of his being screened by the clouds, and the showers of water are the tears shed by her The वारिधाराः are like the मृणालमूचीः, because both are white in colour

(45) CONSTRUE बलदेवपद्मफारा मेरा आर्यजनचित्तमुनिमलाभि अनुनशादतिर्कशामि चण्डामि वागामि शरस्य मौक्तिकनिधानम् उद्भ्रान्तः इव स्रवन्ति । (वसन्तनिलका)

बलदेव is बलराम who used to wear a dark coloured garment, hence the dark clouds are aptly compared to बलदेवपद्म, the sharp showers are compared to the sharp arrows of Arjuna (a quaint simile, not having much propriety, it is on a par with the simile, महाशूकरस्यलक्ष्मणेय etc IV 27 30, used by Vidusaka) मौक्तिकनिधानम् is white and so corresponds to the white clear volume of water poured from the sky

(46) CONSTRUE विष्टमालवणकनिभैः एते अम्भाद्यो. आ तेषाम् ससक्ते भ्रुवामि शानि पदीपालिले उपवीनितम् अम्भारम्, अम्भोद्गतमगमणयनिर्णो स्वच्छन्दम् अम्भागता रक्ता एता विद्युन्, प्रियतमा कान्तम् इव, समालिङ्गति । (शाङ्खविकीर्णितम्)

This is a delicate invitation to Vacantasanā to embrace him अम्भादस्य समागमे (also, in the rainy season) प्रणयिनी, रक्ता—red, also, in love A beloved also embraces of her own accord her lover who has applied sandal paste etc to his body and is being fanned by the attendants, with her love intensified during the rainy-season यथा मृगनिर्दोषं दृश्यते पतलं कृतं, परिजनसंस्थात्तिष्ठति मन्त्रितं चान्तं यथोगमनात्तदवस्था गादातुगता स्वयमेवागता प्रियतमा समालिङ्गति तपोपर्यं । (श्रीनिवासाचार्य)

(47) CONSTRUE भो मेघ, त्व गम्भीरतर नद, मे स्पर्शीदित गात्र त्व प्रसादान् सस्पर्शोमाश्रितजातरागं कदम्बगुणवम् उपैति । (उपजाति)

गम्भीरतर नद—*for, the more loudly you go on thundering the more closely shall I be embraced by Vasantasena* सस्पर्शन रोमावित (रोमाश्च सन्नुद्, अस्य इति) जातराग (जात राग यस्मिन्) च The Kadamba tree is described by Sanskrit poets as putting forth buds in a mass, when rain water falls upon it the horripilation corresponds to the Kadamba blossoms *Of सस्पर्शोमाश्रितम्पिताही वाता प्रियस्पर्शोमुत्सेन वत्सा । मरुजवाम्ना प्रविधृतसिक्ता कदम्बयष्टि स्फुरकोरकेव ॥ Uttara III*

(48) CONSTRUE दुर्दिनम् अक्षितगा वपरातम् अस्तु, शतहृदा स्फुरन्तु, यत् अस्मद्द्विधदुर्लभया प्रियया अत्र पण्डित । (आया)

Carudatta says that not only does the cloud not deserve abuse at their hands, but they should actually pray for the cloud to go on thundering for a hundred years producing continuous lightning flashes! *For, the cloud has made it possible for him to enjoy happiness which could never have been even dreamt of by a person in penury* शतहृदा—lightning शत हृदा अव्यक्ता शब्दा यस्याः शत हृदा अर्चीणि अगाधजलाशया वा सन्त्यम्या इति वा

(49) CONSTRUE ये गृहम् आगतानां कामिनीनां मेघोदकशीतगनि आद्राणि गात्राणि गात्रेषु परिध्वनते तेषां मत्त जावितानि धन्यानि । (इन्द्रवन्ता)

गृहमागतानाम्—अभिसारिकाणाम्, who approach of their own accord their lovers. सर्वप्रतिरोधातिपाती स्त्रीणां रागभूता ह्यन्विर्बर्नीय भागधयमिति भाव । (श्रीनिवासाचार्य)

(50) CONSTRUE सन्धु प्रचलितवदिमचपान्त वितान शाणत्वान् कथम् अपि धायते, एता च चित्रमिति स्फुटितसुधाद्रवानुलगात् सल्लभरेण सविलसा । (प्रहर्षिणी)

प्रचलित वेदीनां सचय तस्य अन्त यस्य तत् (or अन्त यावत्) स्फुटितान् सुधाद्रवस्य अनुलेपात् Carudatta says that it was dangerous to wait in that dilapidated out-house any longer, *for owing to the heavy rain the roof might come down any moment, it was a wonder that it had remained in its present position so long* similarly there was the danger of the walls (on which pictures had been drawn) also collapsing, owing to the plaster coating being washed away

(51) CONSTRUE: विद्युज्जिह्वेन महेन्द्रचापेऽच्छितायनभुजेन जलधरविबृद्ध-
हनुना अन्तर्क्षेण इदं विनृम्भितम् इव । (आयां)

विद्युन् एन जिह्वा यस्य तेन, महेन्द्रस्य चापम् एव उच्छिन्नी आयतो भुजौ यस्य तेन,
जलधर एव विबृद्धा हनु यस्य तेन The अन्तर्क्ष is compared to a yawning
man, the lightning, the rain-bow and the cloud respectively
correspond to the tongue, the uplifted long arms and the chin.
A yawning man shows up his tongue, raises up his arms and
has his chin lengthened The sky also exhibits the lightning,
has the rain-bow stretched up and the cloud lowered down.
जृम्भमाणो हि दर्शितविह्व अर्धमातुरुच्छिन्नहनुर्भवतीति तथोपेक्ष्यते । (श्रीनिवासाचार्य)

(52) CONSTRUE नालीषु ताम्रं विष्पेषु मन्द्र, शिलासु रक्षं, सलिलेषु
चण्ड (यथा तथा) धाम, ताड्यमाना, संगीतवीणाः इव तालातुसारेण पतन्ति । (उपजातिः)

नालीषु—तालयत्रेषु The different kinds of noise produced by the
showers of water falling harmoniously at different places, are
compared to the different tunes of the lutes played upon at a
musical concert.

The long-winded tedious description of the दुर्दिन is a special
feature of this Act The poet has not taken proper care in this
matter and we have the description of the sun, the moon, rain-
bows, cranes, swans, etc. all huddled up together irrespective
of the considerations about time, space etc. The absurdities in-
volved are obvious enough and can easily be spotted by the
student The poet's main idea appears to be to furnish a com-
plete all-sided description of a दुर्दिन with its accompaniments

ACT VI

[The events described in this Act take place on the next morning Carudatta goes to the Puspakarandaka garden leaving instructions for Vasantasena to follow him there in his car. In the meanwhile, Carudatta's little son Rohasena is seen by Vasantasena, weeping because he was given only an earthen toy cart to play with, when he wanted a golden toy cart like the one which the son of the rich neighbour had for his play. Vasantasena gives her ornaments to Rohasena for getting a golden toy cart made out of them. Vasantasena then starts for the garden, but through mistake enters the car of Sakara, while Āryaka just escaped from prison through Sarvilaka's efforts, finding Carudatta's car unoccupied, takes his seat there and is driven away. Carudatta's car is detained for inspection by the two officers Viraka and Candanaka. Candanaka looks into the car and promises protection to Āryaka picks a quarrel with Viraka and drives him away thus allowing Āryaka to proceed safely.]

The incident about the earthen toy cart which furnishes the title of the drama occurs in this Act.]

VI 0 8—वयं रात्रिरेव , Vasantasena had not slept for long so that she was surprised to hear that it had already dawned. क्षणस्या रात्रिरतिक्रान्तेति भावः । Cf अविदितगतया रात्रिरेव व्यस्रीदति । Uttara.
 VI 0 18—बोधय रात्रौ—Carudatta seems to have arranged to escort Vasantasena while it was not yet morning, so that she might not feel any sense of shame and so the car was required to be kept quite ready, so as to avoid any unnecessary delay. But the original plan miscarried owing to Vasantasena's not being awake early enough. VI 0 24—किं प्रविष्टा Vasantasena wants to make sure whether she was really fortunate enough to have secured her life's desire or whether she had been simply dreaming. VI 0 27—सर्व , the Ceti gives a nice reply. Vasantasena has succeeded in making a very favourable impression upon all the inmates of the house स्वर्गतेन नमस्यैव गृहचरान्वाभिनन्दनीयासि संगृहेति भावः । (श्रीनिवासाचार्य) VI 0 28—अपि सतद्दने—for there is a

natural prejudice against association with a courtesan VI 0 36—तदा नया , I shall be most unwilling to leave the house
 VL 0 38—अहं a beautiful passage showing the extremely courteous and noble nature of Vasantasena who wishes to make friends with Dhutā in the right way VI 0 40—कोपित्यति—because it is unfair to take back a thing once given away VI 0 46—अत्युपदेशेण , Dhutā sends an equally courteous but at the same time a highly dignified answer A gentle snub is also administered to Vasantasena by the declaration that Dhutā considers Carudatta as her most valuable ornament and cares not for other ornaments however costly they might be (Is there also an undercurrent of the feeling that Vasantasena has snatched away or at any rate secured a share in her सामरगविशेष?) Both the passages—Vasantasena's message and Dhutā's reply which lays bare the feelings of a true Pativrata—deserve to be written in letters of gold! VI 0 51—रत्निके The whole of this scene describing Rohasena's doings is quite true to nature VL 0 64—वाह्य प्रसार्थे , अद्भुत उपदेश—These are very delightful natural touches VL 0 81—पुरर , almost the same expression has been put in the mouth of Carudatta's wife before (III 26 18-19) VI 0 87—यत् , for Rohasena had never seen his mother wearing any ornaments so according to him, a lady with ornaments on could not be his mother VL 0 91—अतिक्लेशम् , for this shows the profound effect produced on even children, by poverty VL 0 93—न प्रदीप्यामि for a thing offered in that condition, cannot be one willingly given away VI 0 101—अपवारिणम्, because it was meant for carrying a woman inside In northern India, at Delhi and Agra such cars covered all over can be seen even now plying for hire VL 0 112—नासिसारज्ज्वा इदुमी—This shows that the bulls could not have stayed quietly in their places till the return of the Ceta, hence he decides to go with the car itself (For the development of the plot, the car ought not to be there at that time so the poet furnishes a good excuse in referring to the bulls as नासिसारज्ज्वा Vasantasena also helps the development of the plot in taking a lot of time to decorate herself, as is usual with women) VL 0 117—स्वावरर is the car-driver of Sakāra It would be seen from his soliloquy, that he is as arrogant as his master, following the policy of 'Licking up and licking below' As the car-driver of Sakāra,

he considers himself to be a very important personage and looks down upon the other cartmen, calling them *pranyas*. He is however kind hearted by nature, and is afraid of doing evil VL 0 130—*वहन मनःकष्टे—(दलावर्त इति सकेचनम् । पनतनस्य हि पुरातनं पशु मनाभाषणादिव्यवहारा प्रसिद्धा । श्रीनिवासवाच्ये)* Apparently Sakara's car was of a better pattern than the other carts VL 0 133—*एराडर*, this is *Āryaka* who was moving about furively, the sharp-eyed *Ceta* notices him but does not pursue the matter any further VL 0 136—*वकरविकृत* It appears that owing to the heavy rains the previous night the road had become muddy and the wheel of a certain cart got stuck up in the mud the cartman as is usual on such occasions, asks a fellow-cartman to help in pushing the wheel with the hands. *Sthavaraka* at first thinks that his dignity would suffer if he were to help the rustic cartman, but his good nature prevails in the end and he decides to go to his help VL 0 146—*दृष्टिष्णामिहसन्दम्*—the throbbing of the right eye (or arm) is a bad omen in the case of females, indicating disaster in the near future (In the case of males, the throbbing of the left eye or arm is a bad omen) *Vasantasena*'s mistake in occupying the wrong car is a feasible one. She had not seen *Carudata*'s car before and finding the car waiting there, naturally thought that it was intended for her VL 0 153—*भारवप्रवहाम्*—*Sthavaraka* intuitively feels that the car has become heavier, but attributes it to his own feeling of exhaustion. VI 0 159—*गुप्तम्यान*—a Police-station or Sentry post *गुप्त* also means a division of an army, consisting of 40 *पानिस*, 27 horses 9 chariots and 9 elephants VI 0 161—*एकचरणे रजः निगड* (feters) *दस्य च*, for he had no time to remove the fetters on both the feet As *आनक* enters in a hurry, he does it *अप्रीक्षेय* (tossing aside the curtain) according to the rules of dramaturgy (In this case, however, his entrance can be said to have been suggested before)

(1) **CONSTRUE** महान्त नमस्तिनन्वनादेशान्वाप्तिरगतमहात्वं हिवा पदाप्रस्थितनिगडैकाशकर्मो बन्धनात् प्रथर गत इव अह धमासि । (महर्षिणी)

नानन्वा वचनम् अपदस्य कस्या सा नरपतिवचनापदनाया व्यापति (death) तत्सुबद्ध अगमन एव नरागतम् (a complex and awkward compound) पादाप्रे (पदस्य अग्रम् or अग्रवर्ती पादव) स्थित निगडस्य एक पाग त कर्मणि, गत इव—गतोपपत्त्या पुनरुपमात् प्रतीयते । (शान्तवमाच्ये) VI 1 1—विशुद्धे

Loc used for the dative, विशसनाय, धीमिवासाचार्य explains differently, विशसने व स्थानभूते न तु साधारणे वाराण्ये इत्यर्थे । गृहकारे सर्वदर्शनातिक्रान्ते तमोमये गृहे । वन्यनेन निगमिन् यद्, तद्गृहाभ्यन्तरप्रवेदामात्र विशसनायाल किं पुनर्वन्यतमप्यपरमित्यर्थे । "भव भौनाद्धि जायते" इति न्यायेन भीत किं वानिष्ट नोपपाद्येदिति भावः ।

(2) CONSTRUE यदि मे भाग्यानि (भवन्ति) तदा मम क अपराध. यत् तेन वन्यनाग इव तयमित्थ अस्मि । देवी मिद्धि. अपि च लङ्घयितु न शक्या, नृपः अगम्य, चलवता सह च विरोधः । (वस ततिलङ्का)

Āryaka means to say that he does not at all understand the whole trend of events. If as the sooth sayer has foretold, he is a very lucky man, how was it that he had been imprisoned! (Surely a man who is imprisoned can not be regarded as lucky) On the other hand, if fortune does want to favour him, putting him into the prison etc would not come in his way. But how could he an insignificant person, hope to succeed against the all-powerful king himself? Why should the king then have taken the trouble of imprisoning him at all? The reading गम्य would mean सेव्य VI 2 1—अन्तर्गतद्वारम्—Keeping the side door open seems to be a peculiar characteristic of the people of Ujjayini, according to our poet!

(3) CONSTRUE इद् गृह भिन्नम्, महाकपाल. अदत्तदण्ड विशिणसक्ति च, श्रुव कुटुम्बी मम तुल्यभाग्य. व्यसनाभिभूतां दशा प्राज्ञः । (उपेन्द्रवज्रा)

The dilapidated outward condition of the big house shows that the owner must have now fallen on evil times, having no money for the necessary repairs and no servants to look after it.

(4) CONSTRUE (इद्) गोश्रीयान विपमशाले च न गगन भवेत्, इद् वा वधूमय न तदाभगमनोपस्थित (भवेत्) प्रवरजनयोग्य विधिवशात् बहि नेतव्य वा (भवत्) विविक्तवत् न शून्य मम मलु देवदित्तिन भवेत् । (शिखरिणा)

Āryaka sees a car coming and as is natural in the circumstances hopes that the car might by chance be made to serve his purpose. A गोश्रीयान is more commodious (and apparently covered up) than an ordinary car. Āryaka hopes that the car may not contain bad inquisitive people or else there would be
वान् so much the better,
e it happened to go out.
for him VI 4 10-15

It would be the occupa-
suspicious
of the Ceta The Ceta had, to begin with, no reason to suppose that anything out of the way was likely to happen Hence, he is prepared to accept any clanking noise as the नूपुरगन्ध It might be argued that the Ceta should have helped 'Vasantasena' to ascend the car Against this, it might be said that while the Ceta could certainly have done this service to Carudatta's wife, he could not be expected to dance attendance upon a mere courtesan (It is a fact that the hereditary servants in noble families are very exacting in such matters) and lastly, there were the नर्मिशङ्खुदुःसुदुःक bulls which undoubtedly required more attention than Vasantasena! VI 4 18—वीरक—Both वीरक and चन्दन are called सेनागणिस in the text (Verses 22 and 23 below) In VI 16 5, चन्दनक is called a बलपति, which seems to show that he was a Military Officer proper, while Viraka was perhaps a Police Officer of a high rank He is referred to as प्रधानशङ्खारक (VI 27 7) by Candanaka himself, and as नगररक्षाधित्त by the Judge in IX. 23 5

(5) किं विभ्रम Why don't you make a move? Why are you standing like dumb statues unconcernedly?—said with impatience VI 5 8—प्रासरखण्ड—Having made his dispositions correctly, Viraka proposes to 'appreciate' the situation, along with Candanaka from a higher level (This is exactly what a commander is expected to do in modern warfare too)

(6) विथस्ता said when Candanaka finds that the persons concerned were moving about in a hesitating manner गोत्रान्तर—अभ्यन्द् गोत्रम् अन्नदियुक्त गोपवराभित्यर्थे । (श्रीनिवासाचार्य) Āryaka was a गोपालदारक.

(7) नगर्याम् may be taken generally with उद्यानेषु etc

(8) किं किं दशयसि—Viraka was perhaps making signs to Candanaka to go to the प्रासरखण्ड Candanaka wants him to shout out what he knew about the matter

(9 and 10) अष्टम—in the eighth house from the जन्मराशि The sun in the eighth house the moon in the fourth, Venus (शुक्र) भाग्न in the sixth, Mars (भूमिभुज, 'मात्र') in the fifth Jupiter (शुक्र, 'गुरु') in the sixth Saturn (शनि the son of the Sun) in the

ninth—all these are extremely inauspicious. A person who has dared to free Āryaka is running the greatest risk; for in case of his being captured, he would undoubtedly be put to death for this act of high treason! So, Candanaka wants to know who that unfortunate person could be, whose stars have been so maliciously disposed towards him. The following extract from the *बृहत्संहिता* shows what particular disaster follows from the planets in the above positions, स्वरासौ चाग्नेयवे भस्मिन् सुवदना न स्वासि धनिता । (the sun), ... चतुर्व्यप्रविश्यासः भित्तरणि मुनग्न सन्तः । (the moon), पथ्यो भृगुः पग्निभ्रवरोगतापदः । (शुक्र), रसुगद्भ्रमोपभयात् पञ्चमं तनयकृताञ्च शुचो महीमते । युतिपि नास्व चिरं भवेत् स्थिरा शिरसि ऋषिव मालता रुता ॥ ('मगड'), न सर्षवद्वन तिलसो बलं न भवनं शिक्षितो-क्लिन्नादितम् । द्वाग्निपुनशावविधिभिन्न रिपुगते मनसः सुसदं गुणे ॥ (गुरु, रिपुगते = पशुस्थानगते), ... धर्मस्थे (नवमस्थानगते सूर्यजे) देहद्वोगमन्वैर्धर्मोऽप्युच्छिद्येद्वैश्वदेवी-क्रियायः । (शनि).

(11) Vikara means to say that Candanaka was theoretically right that no one could have dared to spirit Āryaka away. But the fact was that Āryaka had escaped, perhaps with the aid of an accomplice and it was about sunrise when that happened. So they must hurry up to organise a pursuit-party.

(12) गुणानाम् अरविन्दम्-कुसुमेषु कमलमिव संभृतमकरन्दं पुरेपु प्ररुष्टगुणम्, शीलस्य or शीले मृगाङ्कम्-शीलस्य आश्रयम् (श्रीनिवासचार्य)

(13) निलकभूतौ-मुसालकारकं मयमगोभावरहो (श्रीनिवासचार्य) Candanaka gives unstinted praise to both Cārudatta and Vasantasenā

(14) प्राप्ते च राजमार्गे .Viraka is an ideal officer, subordinating every consideration to loyal service to his master.

(15) CONSTRUE एककार्यनियामे अपि अनयोः तुल्यशीलता न, यथा द्वयोः हुनमुजो. विवाहे च चिताया च ।

The meaning is sufficiently clear, but very awkwardly expressed. The राजमार्ग is the same, but Viraka acts as an enemy, while Candanaka is friendly, similarly though दहनमार्ग is the same, the विवाह fire is दग्ध, while the funeral fire is अदग्ध. VI 16 2—तन्त्रिल—Exercising administrative powers; there is no point in taking this as used sarcastically. VI 16 5—बलाति, Viraka is pleased at the regard shown for him, and so

courtously wants Candaraka to carry on the inspection, saying that as a ज्ञानि he was surely equal to himself VI 16 8—
 यदत्रा your inspection would be absolutely above all suspicion. (Viraka however has to eat his words immediately afterwards and has ground for suspecting Candaraka) VL 16 10—
 तामन एव—वेन पश्चादत्र प्रवर्तते तन्नाहुं क्वन इति नव । (अनवमनन)

(17) CONSPIRE मन्व्य (हन) वनकगमनि वु म्म नदि
 वन नवरा मनु व न वन्दने ह्यन्व ।

Bhima was an expert in मनुकुद and was always ready to fight with his bare arms in the absence of a weapon. VL 17 4—
 मङ्कलमपि न सो that Viraka might go under 'and what he was saying

(18) CONTRUE व मनु ह्यन्व न त्वने न किं वन न त्वन्नि,
 निदग्नि न वनन च ज्हेने, सद्म च्छन्व न मन्नि ।

To betray a person to whom अनन is given rightly or wrongly is regarded as the most foul crime by the Hindus (and also by the Arabs) V 19 4—वन (wings) रय वन, a bird who moves on wings, ह्यन्निह—ह्यन्निह इति, a Fowler Candaraka considers the pros and cons of the question—whether he should let Aryaka go or free or arrest him—thoroughly. In favour of letting Aryaka go, he notes the following points—1) Aryaka was innocent (2) He had approached him for protection (3) He was occupying Carudatta's car and was presumably Carudatta's friend and (4) He was the friend of Sarvilaka who had once saved Candaraka's life. Against letting Aryaka go, there was only one important point viz. loyalty to his office. Ultimately the fact that he had already promised protection to Aryaka, weighs strongly with him and he decides to aid Aryaka in his escape

(19) लोके तु स्व-का प्व हि । यदि वरागमननान् मन्व्य नव
 नवम्य ३ मन्व्यनो मन्व्यिति नव । (अनवमनन)

(20) मन्व्य वर वदन् Candaraka in excitement says म्म
 वन (वनन) then remembers what he should have said and clamorily corrects himself, saying म्म न । But the sturdy Viraka is too clever for him and does not fail to note the discrepancy VL 20 7 10—
 Candaraka's stoloughtma ३ ० ३.—Why

should you, O Viraka, entertain any suspicions at all? I am not a Pundit well versed in Grammar. Southerners, it is well known, are not very accurate about their syntax or grammar. Being conversant with many a non-Āryan language they make many slips about gender or number and indiscriminately use expressions like आया दृष्ट or तार्य दृष्ट (along with the correct ones आर्य दृष्ट or आर्या दृष्ट). So Viraka need not make 'a mountain of a mole hill'. The various countries (or tribes) mentioned cannot all be accurately identified कर्नाट—The Karnatak, चोल—Tanjore, द्रविड—Tamil (चान—China and वर्हर are outside India) म्लेच्छ—According to the Manabhasya the म्लेच्छs (non Āryans) did not care much for grammar दुष्टाश्च दामा प्रयुग्महि म्लेच्छाश्च मा भूयेत्यथेय व्याकरणम्। VI 20 13—नस्मिन्, because that would mean that Viraka has no confidence in him VI 20 21—कर्णाटम्लहप्रयोगम्—कर्णाटम्लहप्रवृत्तन कम्ब मद्रेशया कस्तवातिनाय इत्यर्थे। (धनिवासाचार्य) कर्णाटम्लह literally means a quarrel indulged in by the people of the Karnatak and in the times of the author, these people were perhaps known to be fond of quarreling without any reasonable pretext the expression seems to mean 'a quarrel deliberately picked up Candanaka decides on this course for he is afraid that Carudatta would unnecessarily come into trouble if Āryaka was discovered VI 20 25—पूज्यमानो मान्यमान said sarcastically जातिं न स्मरामि, such a reference to a person's low birth is bound to make him angry VI 20 27—को भणतु—The implication is that it is something unmentionable

(31) किं कपियेन भजेन—Let sleeping dogs lie, or, why let the cat out of the bag? It is better that the matter be not made public it is so derogatory to Viraka. No gentleman should even utter it in so many words (of course all this is intended to make Viraka more impatient than before) शीलविभवेन—शीलविभव belonging to Candanaka. My character as a gentleman would suffer if I were to mention it (धानवासाचार्य explains differently, त्वदीयसद्गुणगौरवण न भगामि जातिं परायत्ता नीशमेव तु त्वदायत्तमेति न ते जातिदोष सुज्ञानायतुमिच्छामि स्वयम्।) A कपिय unbroken looks very nice and inviting, but would be found to be utterly unsubstantial and worthless inside if broken VI 21 4—सर्गा ददाति—हस्तकियया केशवाप-मभिनयति। (धनिवासाचार्य) act—sharpening the razor blade etc

(22) शीर्षे गिरान्तं हस्त यस्य न कृत्रये सम्पापन कर्तरी a pair of sci. org. You are a कर्णापति now, but you are a mere barber by

caste VI 22 8—नाट्येन सना ददात—in VI 21 4 the stage-direction is simply सना ददाति नाट्येन being dropped This appears to be a mere slip as both the stage directions mean apparently the same thing (the सनाs being of course different)

(23) कल्पस्य धाता (कल्प इव चर्मवन्द वाद्यविद्यया like मेरी and पट्ट) Viraka means to say that he knows Candanaka to be a mere चर्मसार (shoe-maker) caste VI 23 13—चतुरङ्ग कल्पयामे—चतुरङ्गम्—having four parts कल्प—to cut to divide चतुरङ्गम् कल्प thus means to divide into four parts an idiomatic expression meaning to give a good hiding श्रीनिवासाचार्य explains चतुरङ्ग as पृष्ठम्, which is unnecessary if not wrong VI 23 16—शुनसहान—I care a fig for your empty threats you are like a barking dog who scarcely bites any one VI 23 29—आर्ये वसन्तसेने—Candanaka addresses आर्यक like that to ward off any suspicion from the mind of the car driver or the bystanders

(24) स्पन्दते दक्षिणे भुव—The throbbing of the right arm in the case of males is a good omen

(25) विशता—requested also now become known to me न श्लुष—I am not saying this because I want you to favour me in return for what I have done for you

(6) सिद्धादेशालया If I become king I shall remember you and reward you suitably (Āryaka keeps his promise and Candakaka is made शुकिकादण्डपालः X. 58 32)

(.7) शुम्भ and निगम्भ were two demons brothers oppressing the gods for a long time having grown very powerful owing to a boon given to them by Siva. The goddess Durga ultimately slew them being requested to do so by the gods. VI. 27 6—निष्कामत—goes with आर्यकस्य or with मन (चन्दनक) It appears that Sarvilaka who had been searching for Āryaka comes there accidentally at that time and Candanaka is now doubly assured that his friend Sarvilaka would do the needful in the matter and he decides to help him with all his might

The episode of the interchange of cars is cleverly managed The only flaw is that Vasantasena who starts from Carudatta's house first in Sakara's car arrives an hour or so later at the same Puspakarandaka garden than Āryaka in Carudatta's car who starts from the same place some time later (see Introduction)

ACT VII

[Āryaka goes on to the Puspakarandaka garden in Cārudatta's car with at any hitch, and meets Cārudatta who promises him protection Cārudatta is uneasy at the non-arrival of Vasantasenā at the garden, and returns home soon after.]

(1) CONSTRUCT: तव्यः वणिज इव भान्ति, कुमुदानि पयानि इव स्थितानि, शुक्ल साधयन्तः इव मधुकरपुरुषाः विचरन्ति । (आर्य)

मधुकराः एव पुरुषाः, शुक्ल-tax.

(2) CONSTRUCT अन्वय पुरः प्रवहणं शनैः याति किम्, तस्य अन्तरं मार्गते (किम्), अथवा अक्षे भग्ने (मति) परिवर्तनं प्रकृत्ये (किम्), (अथवा) प्रवहः टिन्न (किम्), कर्मान्तेच्छिनदाश्वारितगतिः मार्गान्तरं याचन (किम्), अथवा स्वैरं प्रेरितोद्युगः स्वच्छन्दम् आपच्छति किम् । (शार्दूल-निकीडितम्)

Carudatta is trying to account for the non-arrival of Vardhamanaka—(1) He has to follow a car in front going very slowly and is unable to pass it—(But this surely could not have caused much delay, the road appears again to have been broad enough. In VI. 12, the car is described as going राजमार्गस्य मध्येन). (2) The axle is perhaps broken and Vardhamanaka is putting on a new one (or the car cannot move on rapidly owing to the axle being not properly fitted up) (3) The reins are broken. (But this is not a very important obstacle) (4) He has to take a round about road, the shorter route being under repairs (5) Or, he is coming leisurely along, not caring much for the loss of time कर्मान्ते उज्ज्वलानि दारुणि तै वारिणा गति दस्य (this is a very common phenomenon on the roads) कर्मान्ते would mean 'on the road' (अन्त in the sense of 'region') This is an altogether prosaic verse VII. 2 1—गुप्त (concealed) आर्यकं यस्मिन् तस्मिन् प्रवहणे निष्ठतीति

(3) CONSTRUCT नरयनिपुष्पाणां दशानां भिनर्भान्, सनिगडचरणान् साक्षोपापनाः, सायो त याते अविदितम् अविद्वद्. वायमीभिः नृदि रक्षितः परभृतः इव याम् । (मालिनी)

सनिगड (निगटेन सहित) चरण यस्य तस्य भाव तस्मान्, अवशेषेण सहित अप-
सारः यस्य The Kokila bird is called परभृत (nourished by others),

because the eggs laid by the female Kokila are cunningly put by her in the nest of the वायगी who hatches them along with her own. The point of similarity between परभूत and आर्य is, both are more or less protected by strangers.

(4) CONSTRUE अस्मान् व्यसनार्णवावित (मा) निरीक्ष्य स माम् तावत् निवृत्तिं संमुपेति, इदृशीं दृशा गतम् एतत् शरीरं तस्य महात्मा गुण मया धृतम् । (वशब्दम्)

व्यसनम् एव अण्यं तस्मात् उचितम्, अस्मान् is to be construed with व्यसनार्णवात् (understood from the compound) this is ungrammatical but we have already come across similar cases of looseness of construction. The emendation नवोदितम् does away with this irregularity and is on that ground itself suspicious. Aryaka frankly confesses that he owes his life to Carudatta who naturally would feel relieved at his safety VII 4 14—किं निगन्तुं we have already seen that Vidusaka's words are made prophetic by the poet now and then वसन्तमन when Vidusaka sees a male person in place of Vasantasena whom he expected to see there he humorously calls him Mr Vasantasena!
 ○ VII 4 19—शरीरोऽस्मिन्—एतद्दशनमात्रमात्रं विषयानीकार इति भावः । (श्रानिवासावाय)

(5) CONSTRUE (अथ च) कृत्स्नममरात् सिंहपीतान्नस्य स पृथुतरस मवस्था ताम्रलोलयताक्षः च एवैवै म ममा कथम् इदम् असमानं प्राप्तं पादुक्रम् एकं निगडं वदानं । (मालिनी)

कारणं च (trunk) इव समो बाहु यस्य स सिंहस्य इव पीतो उन्नता च असौ यस्य स पृथुतर सम च च यस्य स ताम्र लोले आयत च आ शी यस्य स A person with long arms full stout shoulders a broad chest and broad reddish eyes is believed to be a highly for unate महापुरुषः Hence Carudatta is surprised to find him in the dress of a convict VII 5 2—शापालं प्रकृतिं यस्य स

(6) CONSTRUE न विधिना एव उपनीतं चभुवर्षपम् आगतं, अहं प्राणान् आप ज्ञानम् न तु शरणागतं वाम् ।

विधिनोपनीत—प्रयत्नद्वारायस्य महापुरुषस्य स्वयमुपाधिगतस्य वानलामो मनेव भागधेयमित्यर्थः । (श्रानिवासावाय) VII 6 7—सगच्छन्वानगन्तान् श्रीनशमावाय says वा वयाम् निगन्तानि प्रा म्याम । श्रानिप्रवृत्तान्त्वान् स्वानधमापयामीति भावः । This speech of Vidusaka appears to be तनान्तम् Vidusaka is none too pleased at the turn of events he is afraid that

Carudatta would unnecessarily be involved in a dangerous affair. The fetters are, so to speak, staring him in the face. He says to Carudatta—'Aryaka is giving you हस्त fetters, well, it appears that you would be associated with fetters soon enough. Aryaka is luckily out of the soup, but we are now going to take his place. So let us depart from here as quickly as possible (It is not necessary to take व्रजिष्याम as निगडानि प्रास्याम the simple sense would do equally well)'. The speech of Vidusaka brings out his great concern for Carudatta as well as his practical acumen. Some take निगडानि to refer to the fetters of love VII 6. 11—स्वयम्राहप्रणय— a favour done voluntarily is naturally more welcome स्वयम् एव ग्राह्यम् तद्यथाभूत् प्रणय तेन (or यस्य तेन) अन्वेषु सवार यस्या मा VII 6 16—दुर्लभं पुण्याणां सवार यस्मिन्, प्रवहणं, पादचारे तु स्यात्प्राप्तं शक्यतां शान्प्रगमनं शङ्कां जनयति अन्यथा च ग्रहणभयमस्त्येवति भावः (ध्रुनिवासाचार्य)

(7) CONSTRUE क्षमेण वाचवान् मनः, ननु मया भवान् वाचवः स्वयम्, कथातरप भवता स्मर्तव्य आत्म स्वामा अपि विस्मर्यते, प्रवान् त्वाम् अमरा पथि स्मरन्तु त्वया अहं सरक्षितः, स्व भाग्ये परिरम्भितः अस्मि, ननु इ तत्र अपि भवान् हतुः । (श्रीनिवासाचार्य)

This verse is made up of a dialogue between Carudatta and Aryaka (such verses containing passages uttered by two persons are frequently met with in Sanskrit literature) भवान् वाचवः—Aryaka means to say that Carudatta was his वाचवः *par excellence* and so there was no need to go to any other वाचवः स्वात्मापि विस्मर्यते—Just as one can not ever forget his own self Aryaka to whom Carudatta is as dear as his आत्मन् was hardly likely to forget him स्वामा स्वगतस्मात् विस्मर्यते इति वाक् । यावत् स्वसंरम्भितिराविन्दप्रदं कथं विस्मर्यते इति भावः । (श्रीनिवासाचार्य) त्वया अहं सरक्षितः—त्व म देव इति भावः । (श्रीनिवासाचार्य) ननु हे The भाग्य itself was really due to Carudatta's help भद्रव्यातरिस्तस्य चेप्रवहणमाह स्वामा इ मे भाग्यं स्यात् तस्माद्भाग्यमपि स्वामव प्रदास्य फलदासि भावः । (श्रीनिवासाचार्य) VII 7 1—महती रक्षा न वर्तते—a proper watch is not instituted श्रीनिवासाचार्य takes रक्षा to mean protection' safety and explains as follows—महती विरम्यायिनी रक्षा न वर्तते न सम्भवेति राक्ष प्रयवस्थान यस्य शास्तरिति भावः ।

(8) CONSTRUE मनुजगत एव महत् व्यक्तिकं कृत्वा अस्मिन् (भेदो) क्षणम् अपि हि रक्षानु न प्रयास्तम्, (इ) मेऽयं, निगडं पुण्यकूपं शिवं हि द्वितियतय चारदृष्ट्या पश्यतु । (महर्षिणा)

Cārudatta is taking precautions for his own safety and asks Maitreya to throw the निगड into the disused well Kings are called चारचभुस, चोर पश्यन्ति राजान

(9) CONSTRUE ता वान्ताम् अय अपश्यत, (मम) वाम लोचन स्फुरति, अवागणपरिव्रस्त मम हृदय व्यथ्यते ।

अनिमित्तदर्शनमकारणदु खं चानिष्टं सूचयत इति भाव । (श्रीनिरामाचार्य) VII 9,1-
न आभ्युदयिहम् (अभ्युदय प्रयोजनम् अस्व) The sight of a भ्रमणरु with his
shaved uncovered head was regarded as inauspicious

This is the shortest Act in this play and seems to have been raised to the dignity of an Act simply to make up the number ten, which number of Acts a Prakarana is required to have

ACT VIII

[Sakāra with Vita and Ceta, is waiting in the Puspakaran-
daka garden for his car to take him back to his residence. He
sees Saṁvāhaka (recently turned Bhikṣu) enter the garden, in-
sults him and kicks him away. After a long time, Sthāvaraka
Ceta comes with the car and Vita is surprised to find Vasanta-
senā seated therein. On learning that she had occupied Sakāra's
car through mistake, he promises protection to her and tries to
persuade Sakāra to go back on foot, telling him that the car
contained a demoness. His attempts however prove futile, and
Vasantasenā is discovered. Sakāra tries to make love to her
but is unceremoniously kicked by her. Sakāra then asks Vita
and Ceta to kill Vasantasenā. They refuse and Sakāra manages
to send them away under some pretext for a while, when he
strangles her. When Ceta and Vita come back, Sakāra requests
them not to betray him. Vita leaves him in disgust, determined
to join Sarvika's revolutionary party. Sakāra asks Ceta to
go back to his house and wait there for him, and makes a hasty
exit himself.]

Just afterwards Saṁvāhaka returns to the garden and suc-
ceeds in reviving Vasantasenā and they both depart for the
convent nearby.]

(1) CONSTRUCT. निजोद्गरस्यच्छत, ध्यानवन्देन जित्वं जायते, विपद्मः
इन्द्रिययोगं विमर्शितं धर्मं हन्ति ।

ध्यानम् एव पदं तेन, इन्द्रियाणि एव चोक्तं । An ascetic's first duty is
naturally to control his belly and the sense-organs, for one who
has gone under their control can never hope to secure salvation.

(2) CONSTRUCT. येन पञ्चजनाः मारिता, मिय मारयिन्ना ग्राम. रक्षितः,
—इ अग्रः शब्दालः मारित —त नरः अवश्यम् अपि स्वर्गं गच्छते ।

Saṁvāhaka has caught the ascetic-jargon all right. Such
an enigmatical way of describing highly philosophical truths
is quite common in Sanskrit (and also Indian vernacular)
literature. पञ्चजना—the five sense-organs, मियम्-अदिशाम्, ग्राम—the
body, शब्दालः—शब्दज्ञान. The *prima facie* sense of the passage is—

A person secures heaven, when he kills five persons a woman etc. Now the Sastra condemns all हिंसा and to kill a woman is the most heinous crime; so, how can such a murderer ever hope to secure heaven? The contradiction is to be removed by taking पञ्चान्तु to mean the five sense-organs, and स्त्री to refer to अविद्या etc. The meaning then would be—A person who has controlled his sense-organs got rid of Avidyā preserved his body from contact with अधर्म and in consequence rendered अहङ्कार impotent, secures salvation अरल चण्डाल-अहङ्कार is really सरल but is made अरल if the sense organs are controlled etc. (There is no glory in killing an अरल person so अरल चण्डाल should be explained as 'The powerful अहङ्कार being rendered अवक is killed easily enough'.) The reading अरल स चण्डाल is simpler. The word पञ्चान्तु is used in the Rgveda to mean the five tribes निपादपञ्चमा चत्वारो वणा ० रैवा पंतरो गन्धर्वा अमुग रक्षांसि च स्वगम् is obviously used here in the sense of मान्य यत् दुःखं सभित्तं न च ग्रन्थमनन्तरम् । अभिगपोपनीत यत्तत् सुखं स्व पदाम्भुम् ॥ इति निर्दिष्टादिह नियमुखाय स्वयम्भु ॥ (श्रान्तानावाचार्थं)

(3) चित्तं न मुञ्चिष्यते who continues to harbour evil or irreligious thoughts अममृताचक्षुष्याभिर्चिंतारो वहिस्मन्यासपरिस्त्र । सत्या तु चित्तगुडो किमन्येनति भात । (श्रान्तानावाचार्थं) VIII 3 10—पृथीत कपायोदक (water made कपाय or reddish) यत् तत् राष्ट्रिययात्र—here राष्ट्रिय must be taken in the sense of 'the king' for Sakara was the राजयात्रक. It is possible to explain the expression as राष्ट्रिय-जासौ यात्रक where राष्ट्रिय would mean 'a Police Officer of high rank,' but Sakara does not appear to have held such a position from the play itself VIII 3 17—एतेन it appears that some Bhikṣu had happened to insult Sakara some time and as a consequence thereof Sakara had declared war on all Bhikṣus without distinction, and sed to drive them away as one drives along a bull by holding him with the nose-string नासिकां विद्वा this is to be understood literally. Sakara had actually inflicted the नामितवेद on the Bhikṣus which explains the सभयम् in the stage-direction in VIII 3 13. See also VIII 45 11 VIII 3 23—आपानम् (आ पिबान्ना आमन् इति आपानम्) a drinking booth. It appears that the wine drinkers used the red radish as a sort of condiment after breaking down its top (मूलस्य हि पत्रमयप्रभागमालीय वाण्डनात्रमुद-सौक्रियते । अन्तानावाचार्थं) VIII 3 24—निर्वेदेन धून कपाय (कपायेन रत्न) केन तम् VIII 3 25—इदं Vīta tries (unsuccessfully) to divert Sakara's attention to the beauty of the उद्यान

(4) CONSTRUCT अशरणशरणप्रमोदभूते- वनतरुभि क्रियमाणचारुक्रमं, दुर्गमना हृदयम् इव अगुप्तम्, नव राज्यम् इव अनिर्जितोपभोग्यम् (इद उद्यानम्) । (पुष्पिताया)

अशरणाणा (न विद्यान शरण abode वेदा तेषां) शरणभूते प्रमोदभूते (or शरणप्रमोदाधे भूते) क्रियमाण चारु क्रम यस्मिन् तत्, अगुप्तम्—easily accessible (referring to उद्यान) uncontrolled (referring to दुर्गमना हृदयम्, तद्धि परिहृता-दिभि प्रथममत्र प्रकृतमवति—धीनिवासाचार्य) अनिर्जितम् अत एव उभयग्रयम् (यथा अचिररापादत राज्य प्रमादनुत्पन्नप्रतीतिगोभ्या वद्यासायमनात्मसाकृत भुज्यत तथा माधा-रण्यात्र वस्यन्ति स्वमिदं सवस्य च स्वैरभोग्यमित्यर्थे । धीनिवासाचार्य) and so Sakara has no right to prohibit the entry of the Bhikṣu in the garden Viti tries to impress on Sakāra the virtue of obliging others by referring to the case of the forest-trees and winds up by saying that the garden was free of access for all A newly-conquered kingdom must be governed with great tact, the king must allow a lot of latitude to his subjects at the start lest they might be displeased (of सद्य बुभु ने महासुत सहसाद्वेगमिय वनेदिति) अचिरो-पनता स मदिनी न्वपायिप्रहणा वसुमिदं ॥ Raghū VIII) VIII 4 1—उपासक—a worshipper (of Buddha as the शाक्यभिषु uses the expres- sion It is usual for ascetics to address the ordinary people in some such manner) VIII 4 6—स्मिह नापित—Sakāra (deliberately) takes उपासक to mean a server (by shaving others) VIII 4 11—धय—धनमहृतिनि धय one who cares for money, a चार्वाक (चाद वाक यन्म स) or materialist with the motto ऋष इत्वा घृण पिबेत् । भग्नी भूतस्य ददस्य पुनःपुनः कृतं पुण्य—what gives पुण्य, a tank (कोष्ठम् इष्टकानमिदं निगमम्) which by giving तददान obliges creatures (or, granary which holds plenty of corn) कुम्भकार is also पुण्य because he manufactures vessels useful for sacrificial purposes Sakara deliberately perverts the meanings of these words VIII 4 21—

यत्र अत्र the Sakarism involved being that on learning that the garden was a gift to Sakara one expects a further state- ment that it was a special preserve for the aristocratic people only in place of which the statement is made 'that dogs and jackals drink water therein' Apparently Sakāra becomes aware of the absurdity and adds that he considers the waters to be so sacred that even he does not bathe in them It was a monstrous thing on the part of the Bhikṣu therefore to wash his dirty garments in that पुष्पिता (Sakāra is undoubtedly right here for these Bhikṣus, ascetics etc are generally extremely filthy and dirty) VIII 4 22—पुराण , a very accurate

description of the dirty garments एकप्रहारिक — एक प्रहार अस्ति अस्य one who requires only one stroke for being killed एकप्रहारिक करोमि therefore means I shall kill you quickly with one blow your offence has been so great VIII 4 24—यथा Vitas makes another attempt to divert Sakara's mind to something else

(5) CONSTRUE अस्य ललाण्डवि कशविगहान् अयापि तथा एव गोरा, कालस्य अत्यतया च स्क्वे श्विरेरुक्तं किञ्च न जात, कपायवत्तरचना च न अभ्यस्ता, वस्त्रात् च दूरं लगून्तरं पद्मं द्रव्यान् प्राशयेत् (सत्) स्क्वे न सतिष्ठत । (शादूलं वक्रं स्ति३)

If the Bhiksu had been one of long standing the ललाण्डवि would have been dark and soiled owing to the sun's heat etc the चादर would have made a scar on the shoulders (the ascetics have a peculiar way of dressing themselves the two ends of the one garment worn by them are knotted together on the shoulder where naturally a scar would be formed by the knot owing to constant friction) and the garment itself would not have been loosely and slovenly worn (सति तु परिचये स्वप्रमाणानुगुणं सान्ना धार्येत यद्दमस्कारतया न लथिलं न वा स्क्वाद् परिभ्रं स्वादति भाव । ध्रनिवासाचार्यं) Vitas guess is quite correct for only a fortnight or so could have elapsed since Samvrahaka took to renunciation VIII 5 4—जातमात्र एव this is a good instance of giving a dog a bad name and beating it. VIII 5 9—एन सार्धम्—Vita asks this because there was there only he who could be so consulted and he had already given his opinion (मुयताम् गच्छतु VIII 5 6) VIII 5 15—भृशरुः Sakara addresses his heart in a very affectionate grave manner (This scene also very effective on the stage incidentally it shows that Sakara is far from being a fool) VIII 5 28—सूक्तता पानीयात् पद्मस्य पद्माद् पानीयस्य दुरुद्धत्व सर्वविदितमपि नास्य विदितमानं विलक्षणमिदं वयेयं नामि भाव । (ध्रनिवासाचार्यं)

(6) CONSTRUE इयं वक्रुषा विवसस्तमनभ्रं शिन्शकलवृषामि मात वृषे मूत्रे भाराकान्ति

वायस्ते मनोऽष्टा च (or विवरेणा मनोऽष्टा) यथाते पिलाया गमलान इव वृषाणां (odies) यथाते मातस्य वृषा इव ते persons like Sakara acting perversely are no better than stones and trees VII 6 1—नान्येन चेष्टया जातं तत्र निरन्ति न तु वाचा तान्नभयं पितं भाव । (ध्रनिवासाचार्यं)

(7) CONSTRUE कलपुत्रशाभिता कगानिपदलतपवष्टिता वृषाणां रुषिजनेन पान्नं अमपि वृषा सदाग नरा इव अनृतिं यानत । (वशम्भुः)

कः न च शोभिता कपोराभ निपदाभ (or कपोर च निष्पद्यथा तथा)
रताभ चरिता (प्रेक्ष्यताम्रयप्रहोचन ययने-श्रान्तवमाचार्य)

(8) कपभ कम्भ विशदये चित्रर टमाणां शिसुल्लगभ्य (or यतासु)
अवस्वमादा VIII 7-उजनवचनमिव ह्यन यमा हि स्वाभाविका न चताम् ।
(श्रान्तवमाचार्य)

(9) CONS UE कल्पयणा खभि विम निताना मत्न विवचने, न पुम्पस्य
(आभि विमानेन्य) न म एव (मदत) मृदु भवति, न एव वा भवति। (आया)

इ मत् पुत्र ापुत्र्य अ सापुत्र्य knows full well that only mutual
love can lead to happiness and so he no longer pursues a woman
who does t love hi a सापुत्र्य on the other hand pursues such
a woma with greater zest

(10) उावतनं वानेन सदृक्ष — हृदिनलाभा विद्वान् कु वितवान् मूयऽपि
सिन्धितगश्ममवग्रण मनि व विनवानरसादृश्यम् । (श्रान्तवमाचार्य) सत्ता -(heated
up with भूभि distressed with गावारी) इत पुत्राणा दान यस्या सा,
Sakara for once is right here in his reference

(11) CONSTRUE गोमुल प्रतिमुक्तशपहवल छावामु निद्रायते कृष्णति
वनमृग च उज्य सरस पय नपायते सतापात् अनिशङ्कितै नै नगरामार्गं न मेयते,
प्रवण च तसां भागम् अगास्य क्वचिन् क्षम्येन मये । (शादूलविकाडितम्)

प्रतिमुक्ता नपम्य इक्या यन तत् the heat was so great that all
activity had come to a stand still and everybody was thinking
of resting himself (Apparently Vita could see from the garden
itself that the road to the city was quite deserted) Vita thinks
that Sakara's car driver must have halted on the way on
account of the heat

(12) CONSTRUE (इ) भाव सुयस्य वाद् मम शिसि निगल गम्नि
मगावोग वृषशावाम लाता नरपुस्वमनुष्या ण्यद् इ वसन्त मुद्गशयानिदण्डा
आन्ध्रान्वे त (महिना)

Sakara means to say that while all others including even
the birds are able to rest in the shade he alone is required to be
in the sun's heat to find out if the car is come गम्नि नर
मुद्ग are पुद्गलानि (शु may also be explained as गृहम् एव गण तत्र
निदण्डा) VIII 12 7-गम्नि said sarcastically meaning You
know nothing of music

(17) Vita says that Vasantasena apparently changed her mind about Sakara and was now prepared to meet him for the sake of money, under pressure from her mother. Seeing that Vasantasena denied that allegation, he thinks that Vasantasena's arrival there could then be attributed to the inherent cringing nature of a courtesan अशौण्डिक्यै स्वभाव यस्य तेन वेत्ताभाव वेत्याख or residence in a courtesan's quarter VIII 17 7—यदि , the usual विपरीतोक्ति is there the passage also shows that Sakara is a cunning fellow. VIII 17 16—एव मन्तु—This shows that Vasantasena was not recognised by Sakara when he looked into the car. He of course could make out that it was some woman (all talk about राक्ष्सी and चीर was mere tomfoolery on his part). But owing to Vasantasena's misfortune, Sakara immediately afterwards changes his mind and decides to go back by car VIII 17 18—एव this shows Sakara's vanity VIII 17 19—दुस्त्र विप , it is impossible to change the nature of a wicked man. Cf दुर्जन सुगमस्तु यनेनापि न शक्यते । सस्फुरणापि लग्नं च सुगभीरुदिव्यति ॥ VIII 18 1—मात आम्वर इति भोग्याया मानुवदामन्नम मौर्यात् । (श्रीनिवासाचार्य)

(18) दशनसे may be taken as vocative singular also

(19) अम्बिसामानुसा , पुनस्मिन् शगलेन मृताङ्गम्—हृत्पम as Vasantasena is compared to a शगल (not even a शगली)¹ VIII 19 14—दास् Sakara has now become very angry, when he finds that Vasantasena considers him to be quite inferior to Cārudatta and so in a vulgar way says मदीयौ VIII 19 18—यद्रक्तु , Vasantasena also intoxicated with her love for Cārudatta is equally determined not to yield an inch regardless of consequences

(20) दश नखा एव उपलभ्यन्ते ययो ताभ्याम्, चाटुशनेन ताडने लम्पगभ्याम् Sakara means to say that he would have very much liked to use his hands to pat Vasantasena in amorous sports, but that being now impossible, he would use them to drag her down from his car वादिद्विधा—तारा Jatāyu had nothing to do with her, so this is हृत्पम similarly nails cannot be compared to उत्तमण्डल, ते is unnecessarily repeated

(21) CONSTRUCT गुणममविता एता मिय मन्तु अघ्राहा, उपवने दसा एता पक्षच्छद् न अहति ।

(22) लम्पगभ्याम् विज्ञानम्, that is very long and costly बुद्धु बुद्धु इति मादनग्यास्तादानुरणम् । (श्रीनिवासाचार्य) VIII 22 9—अनायेव

राघः, no smell (that is trace) even of an अकाम Sakara puns upon राघ and सस्य there is no अकामेराघ as they had not to deal with any राघनी (who would be stinking all over) VIII १२ १^०— १०^० प्रपाय—for even to hear such a thing would be a sinful act

(१३) CONSTRUCT बाला हिय च नगरस्य विभूषण च वर्याम् अशक्त्या प्रगोषयाम् अनागतम् पूता यदि अ० घातयामि वन उडपन पराङ्मना तरिष्ये । (वनन्तालका)

बाला हिय etc all these are significant expressions showing the enormity of the crime Sakara was thinking of perpetrating बालवरा श्रीवरा, नगरस्यैव दुःखानन्दम् देशानामनगरस्य मन्वै स्वार्थोन्मूलनम् प्रणयद्राह् नरप्रपञ्चिना चैवरेकनवाप्यत्र पर्याप्त पातायनम् । किं पुनस्समुत्तिमान् भाव । (भानिवासाचाय) अवगन्त्या प्रणयस्य उपचार यस्या ताम् who was loving like a बुलाइना Vits means to say that he would be liable to being thrown into a terrible hell and would not be allowed to enter heaven (all souls have to pass the वैतरणी नदी before they go to the other worlds only meritorious people can cross it) VIII १३ २—उडुप—a boat. Sakara treats the reference to the परलोकनी as a huge joke and says that he would be prepared to lend a boat to Vits so that he might cross that river

(१४) A very common idea in Sanskrit literature of यौगुमिराधे हृदय चन्द्राभाप्रयनानिला । राघः सय च घ-ः उत्तमा सवशहनाम् । Manusmriti. सुहृत् च दुःहृत् च तथा सा-भूता VIII १४ १—तन हि Sakara has an easy way to get rid of the difficulty pointed out by Vits he suggests that Vits might kill Vasantasena screening himself with a पान्ति VIII १४ ११—इय मदनयेणया Ceta means to say that he has already committed one crime in bringing Vasantasena there (may be unconsciously) and he does not want to add to his sins VIII १४ १०—प्रभवति a beautiful sentiment गलनराष्ट्र न पीडिकात्त इत्यय । (भानिवासाचाय) चाप्रे is superior to every thing in this world and must not be bartered for any consideration whatsoever VIII ४ ३१—वाग् the ideas about the परमम of सुहृत् and दुःहृत् of the illiterate Ceta are very naturally portrayed. They are philologically crude but sufficient for the uneducated people to keep straight.

(१०) Ceta means to say that the very fact that he is born a गर्भेण shows that he has already a lot of पाप to his credit Surely

he is not such a fool as to add to that store by committing any more crimes"

(20) **CONSTRUE** परिभूयतां दृष्टिं प्रथमं अपि एव नाम परमं कर्म इत्यत्र प्रथमं भवान् (पारं कर्म इति) तस्मात् वे असद्व्यवहारेण मदीयं यत्न-न (त) अमी कथं च अयं नाशं न यन्ति । (व्यवहारेण)

Vita is contrasting the behaviour of Ceta with that of Sakara. Ceta a mere servant born poor and working in strained circumstances thinks of the परलोका and desists from evil deeds. Sakara born in prosperous circumstances really should not even think of evil deeds and should try to secure greater good but he positively is setting his face against all good. One could have excused many an evil deed on the part of Ceta but there can be no excuse for Sakara. Sakara's fall is far greater and his wanton behaviour ought to be subjected to a well merited chastisement.

(27) **CONSTRUE** दृष्ट्वात् दृष्टव्यमपि विमं यत् अन्व दृष्ट्वात् तदं च इत्यन्तं यत् अन्व दृष्ट्वात् । प्र न मद्, यत् भवत् इत्यन्तं न इति । (उपजाति)

Vira is विमं because he favours the strong though unworthy and bullies the poor though worthy. Really Sakara deserved to be a servant receiving his orders from Ceta. If their intrinsic worth is taken into consideration. Both Sakara and Ceta have their strengths or weak points and so they can be worked upon by Vira but then Vira acts in a whimsical manner and does not give each of them his due.

(28) You oblige others in order that they might help you in case of need but here was Vita fed and feasted so long turning ungrateful and acting as an enemy!

VIII 28 —**विश्यान्नमना**—it appears that Vita gave a sign to Vasantaseñā not to be afraid which was noticed by the cunning Sakara. Mr Kale takes it to mean a sign given by shaking off Sakara's (or Vita's) head showing that Vita would not allow any violence on the part of Sakara. This is too clumsy and quite unnecessary. VIII 28 9—**मार्फ**—**पत्रु** (शय in Marathi) a wine cup a tiny rate it must be something very small to allow a Sakarism. In the use of **वदन्ते** मदीयमाणी (समुद्रमार्गं नि वसन्तं मदीयमाणीयमनुभवन्म् । ध नारायणाय)

(29) भवति even in the most noble families are born rascals and blackguards

(30) CONSTRUE वसन्तसना हि शोण्डयिभावान् अमलमथ मूर्खं न भजेत्, तस्मान् एष (अहम्) अस्या इविवन् करोमि, काम हि विविक्त्वाविश्रमस । (उपनात्)

विविक्त्वा (or विविक्त्वा) विश्रम नन रस यस्मिन् स Vits thinks that Vasantasena may perhaps change her mind and accept Sakara's suit but she would be ashamed to do so in his presence VIII 30 7—न्यासेन (also नाशन) so that Sakara agrees to Vits's suggestion understanding शोण्डयि in his own way VIII 30 15—अथवा note how Sakara is very cunning and more than a match for Vits कपटेन चरताति (or चरतीति) कपटिन् कपटयुक्त्वा कपटिन् is पुनश्चन or कपट्यु कपटन् (extremely cunning)

(31) सवृत्नेन गर्वेण to bow down with the head with the turban on implies great respect गेवञ्ज is taken by श्रानिवासाचार्य to mean ते वयम् काष्ठमया --made of wood have we no feelings that you should slight us in this manner? (कष्टमया would mean 'full of misery') VIII 31 3—अवनतं मुखं यस्या सा for Vasantasena does not like even to see Sakara's face

(32) CONSTRUE (हे) सलचरिते, ललुट, जातदेव (स) मा धनं कथम् इह परिलोभसे सुसलचरिते विशददह कमल मधुपा न हि पारत्यगति । (पुष्पिताया)

Vasantsena means to say that it was futile on the part of Sakara to tempt her with money How could he ever think that she would leave the virtuous noble Carudatta to turn to him, a base wicked fellow? चन्माहपुद्गुण सुवन चारुदत्त विहाय का त्वामाभां द्रव्य-लोभनाथम भजत इति भाव । (श्रानिवासाचार्य) सुचरितं चरितं यस्य स तम् (refers to चारुदत्त) while Sakara is सलचरिते विशददह is contrasted with ललुट, जाता दया यस्य स or जातद्वापराध परिलोभसे used in a causal sense मधुपा—bees also appreciative persons रमावद्

(33) शोभा पणवीणां—for a courtesan who loves a poor but worthy person cannot be charged with having sold her love for money धनं पारत्यग्यं गुणप्रदं प्रीतिमाली कारणमिति भाव । (श्रानिवासाचार्य) VIII 33 —महकां Carudatta corresponds to the सहकार tree (which produces excellent fruit) and Sakara to the पलाश (which

at best can put on flowers) Vasantasenā cannot therefore possibly prefer Sakāra VIII 33 6—पुन . विद्यकोऽपि न ह्यु — This is a good illustration of Sakāra's fault finding nature or tendency to wrangle at all costs. And there too he blunders as usual. His grievance now is that he is referred to as पलाश (he apparently has no objection to Carudatta being referred to as मृदुमर) by Vasantasena who could have at least called him विद्युत्. Now पलाश and विद्युत् are one and the same, a fact of which Sakāra seems to be ignorant! Some suggest that पलाश should be taken to mean the शमीवृक्ष (or, even a रासल), so that the विद्युत् which puts forth attractive flowers could be really superior to the पलाश and Sakāra's speech made to give some sense (But all this trouble is hardly necessary in the case of the speeches of Sakāra) VIII 33 8—हृदयगत एव Vasantasena means to say that it was no wonder that she should be remembering Carudatta. How could she, even if she would, forget Carudatta who is enshrined in her heart? VIII 33 11—अयमपि , Sakāra gives a savage reply—If Carudatta was her हृदयगत so much the better for him, for he could now kill two birds with one stone. By killing Vasantasenā, he would also kill Carudatta. (It is also hinted that this very killing of Vasantasena would be the cause of Carudatta's death इति मरितस्या हृदयगतोऽपि मरितो भवतीत्यर्थः । त्व-^० शेषातोपेण चापदस्य राज्ञा नशयिष्यामिति भावः । (श्रीनिवासाचार्यः)

(34) This verse is on a par with I 47, mentioning some well known names in mythology, mixed up in the Sakarian way, without rhyme or reason. राज and मन्दर (who was not the son of बालि अहद was वाग्पुत्र) are one and the same. कादनमि was not a रम्भापुत्र (the apsaras Rambhā is not known to have any son). He was an asura, grandson of Pralhada killed by Visnu and later re born as Kamsa killed by Kṛṣṇa. In the Ramāyana, there is one Kalanemi, Ravana's uncle who was killed by Hanumat. सुवपु—referred to in the Brhatkathā, but not sufficiently well-known. इति राज्ञः—It is इति must be some historical king. He may be King Rudradāman of the Ksatrapa dynasty (about 150 A D) द्रोणपुत्र—Asvatthāman काणश्य—see notes on I 33 पुण्ड्रमार—(the killer of the demon Dhundhu) king of Ayodhya, Kūvalayāsya by name विद्युत्—The father of king Haricandra. He wanted to go to heaven in his human form, which his preceptor Vasistha

declared to be an impossibility Trisanku then approached Visvamitra who by his power of penance sent him to heaven, but the gods would not have him there and Indra hurled him down. But Visvamitra prevented his falling down to the earth made him stay hanging down in the अंतराल and began to create a new universe (A compromise was then arrived at and Trisanku remained as a star in the अंतराल and Visvamitra ceased his anti Brahmadeva activities)

(35) सीता lived in the द्वारपर age besides भारतयुग is not recognised as a युग (one can talk of भारतयुग) VIII 35 9—न सर्गार्ग मनोरथायस्य म (पयास्तानुभवरागभादिनि भाव । श्रानिवासावाय) VIII 35 10—अथवा , Va. antasena does not scream, for that would have meant that she was afraid of death नम आयचारुदत्ताय—It is usual to remember the object most dear and sacred to oneself at the time of death (the importance of the dying thoughts is emphasised in all great religions. Cf अन्नकाले च मामव स्मरन्मुक्त्वा कलेवरम् । य प्रयाति स मद्भावयान नास्त्यन मया ॥ य य वापि स्मर भाव त्यन्यन्ते कलेवरम् । त तमवेति वीन्तेय सदा तद्रावभाविन ॥ १ III) पुण्यर्शलोऽनकाले स्मृतो दहान्तोऽपि सगत स्यादिति भाव । (श्रानिवासावाय)

(36) CONSTRUE दोषकरण्डकाय, अविनयस्य आवासभूता, सलाम् अगतस्य तस्य (चाहृदत्तस्य) किल समणे रक्ताम् कालगतान् आगताम् एताम् (अहं मारितवान्), बहो निजक भूयस्विम् एष (अहं) समशहगामि, यथा भारते सीता (नया) निश्च सा आप अन्धा सुमृता क्षियते । (शास्त्रविक्रितमित्)

कालगतस्य might be separated as किल + आगतस्य (in which case, Sakara guesses that Carudatta must have also gone to the garden कालगतम्—Vasantasena came to (meet Carudatta, but in tead met) काल निवर्णे बाहो is equal to निवर्णाहो अन्धा lit mother, a poor helpless woman' निश्चान्ता सुमृता क्षियते involves Sakaraian tautology and absurdity Sakara as though distinguishes between मृता (or दुर्मृता) and सुमृता (सुमृता is just more emphatic) and निश्चासमरण and सथासमरण The meaning seems to be simply—I have taken out the last breath out of her body and she is now well and truly dead' अथि is निर्णयक, or used for the sake of emphasis.

(37) CONSTRUE इच्छन्त मा न इच्छति इति रोपेण गणिका मया मारिता, शूय पुण्यकाण्डक सदसा उन्नामिता इति पाशन (मागिता) य. असौ इहा पुत्रस्य शूत्रेण व्यवहित न पश्यति, मेवावाञ्छन (स) मन श्रान्ता पिता, द्रोरदी इव सा माता ।

शुभे might also be शूय पुपुकरण्डम् पथेन may be taken with उत्रान्ति also मेवाकञ्जिन—defrauded of a great pleasure-giving opportunity (मदा) Sakara means to say that his parents and his brother ought to have been present to see his heroic deed with their own eyes. What inconceivable pleasure could have been secured by them in seeing Sakara act so bravely! Truly they have missed the fun of their life! मानव सा द्रौपदी is Sakarian for द्रौपदी इव सा माता (of course there is no सायुर्म्य between Draupadi and Sakara's mother) VIII 37 13—श्री this incident referred to here casually becomes the turning point in Carudatta's trial in the text Act VIII 37 14—तत्रापि पपिन , to kill a woman is the greatest sin even he who sees द्रौपदी incurs sin after the maxim of कृत्ननमन दृष्ट वा येदि गुणान्के etc. The suggestion is that a sinful person even while dying causes a lot of misery to others VIII 37 32—अशकुम्—may be taken as a substantive also VIII 37 43—अविचारित. The good hearted Ceta considers himself responsible for the tragedy, for if Vasantasena had not been somehow brought by him there she could not have been killed.

(38) CONSTRUCT द्वाभिवोदकवाहिनी विगलित्ता रति रवदश याता, हा हा (इ) अकुरुन्मृगण सुवदने ऋडारमाडासिनि, हा सौजन्यनादि प्रहासपुलिन हा मातृशाम् आश्रय हा हा सोभाभ्यपवाकर ममवस्य विपण नभयति । (शास्त्रवर्जितम्)

A beautiful verse. It would be seen that the same Vita describes Carudatta in Act I (verse 48) before in an equally poetic manner. The poet thus gives us an impartial description of both the hero and the heroine by the same person. दाशिवम् एव उदरम्, उदरवाताः सर्वर. The स्वदश of गत (Madana's wife) would be स्वगलरु (or गत प्राणि वृत्तमिति शेष । स्वगाम् उपातदधान गता त्वपवाभावादिति भाव । अशिवामाचार्य) अशुभान भूषणानि यथा in the case of other women, the ornaments show the body to advantage. Vasantasena on the other hand herself makes the ornaments more beautiful. C आभवे-स्वाभरण प्रकाशनाय प्रमानविसय । Vikram II इयमवयवै पाण्डुधामैर-कृत्नमभ्या । Malati कीर्त्या रसन उद्रामन इति प्रहस्य पुलिन यस्या सोभन्मम्य नदी-सोभन्मम्य एव एव तस्य ज्ञान

(39) With Vasantasena has departed the glory and splendour of Ujjayini! VIII 39 ३—इत्यप्युदयनाथ प्राप्त—It is very amusing to hear Sakara calling himself अनय in this way

(40) सामान्यको धनु—नाह विद्यत प्रमाशनीय इति भाव । (धानिवासाचार्य)
 Let it be only said that the murder was committed by ' a person
 or persons unknown ' कापापग—a copper or silver coin (कापस्य
 कापेण वा आपण कपस्य अय काप), according 'o the मेदिनाकोष its value
 was one sixteenth पण (अशीतिभिर्वेराणै पण इत्यभिधीयत equal in
 value to eighty cowries) वाट्टि—equal in value to twenty cowries

(41) CONSTRUCTE अत्रानि भवन, हेम हि विमुच्यताम्, पश्चिमवर्गिकाम्
 अन्तर्ग प्रार्ति रिक्, त्ववि मम सगन च कगचित् मा भून्, अच्छिन्न निगुण धनु इव
 निगुण (त्वा) त्वन्न मि । (महर्षेण)

अहृत्य कृतवत पश्चात्तापोऽपि कश्चिद्गुण वाऽयमुन्मत्तप्यवान् प्रहय इति भाव ।
 (धानिवासाचार्य) अनगुण—stringless, (गुण—string with धनु) void of
 virtues (with शरार) त्वाम् is to be understood

(42) CONSTRUCTE अपतितम् अपि भवत सत्त्वान मा तवन् पतितम् इव
 अनयम् अय जन मयते हनयात् पुन अरि नशरघाराङ्कितानाभिरुष्टम् एन त्वा
 कथम् अहम् जनयायाम । (माग्निना)

अय जन usually means ' I , referring to the speaker here the
 expression means ' these people people in general Vita
 means to say that he has been already condemned by the people,
 owing to his association with Sakara although he has not done
 any wrong for whatever reason he might have associated
 himself with Sakāra so far it would be impossible for him to do
 so any further For who would like to keep company with a
 woman killer and a veritable ogre whose sight even would be
 shunned by women in general ? नगरस्त्रीभ्यः साङ्कन यथा तथा (or साङ्किते)
 अर्वाभिभि र्दृष्टम् for no lady would feel herself safe in the presence
 of Sakāra यदा पूर्वानुदानस्यैव दुःसह दुःख फल का कथा तर्हीन परमन्यनुदानम्यर्थम् ।
 (धीनिवासाचार्य)

(43) Vita fervently prays that Vasantasena should be born
 in her next birth as a वृद्धा which status she eminently deserved.
 VIII 43 6—किं रे भर्तृपुत्रि—Sakāra himself is really भीन but
 putting up a brave face he calls Vita a coward' VIII 43 16—
 यावन्वा this shows the miserly nature of Sakāra He wants to
 give the ornaments as a bride but is unwilling to lose them
 So he suggests a compromise viz that the ornaments should be
 regarded as his when he wants to put them on (and presumably
 he would want to put them on for all time) Thus he takes

away with his left hand what his right hand gives away' VIII 43 22—प्रवालिका usually means 'a street', here it seems to have been used in the sense of a 'terrace-room' VIII 45 1-2—Sakara is sure that Vita would not show his face again, lest Vita himself might be charged with the crime, so only Ceta has to be accounted for. He proposes to put him into chains, so there would be no eye witness left to depose against him मन्त्र—secret VIII 45 4—नामाङ्कित marked with Sakara's name Sakara is sufficiently clever to understand what should be done to protect himself अर्थपूर्ण, said with a touch of humour and sarcasm

(44) विडम्बना—pure that is, where no हिंसा is allowed. Slaughtering animals at such a place would naturally be regarded as a दण्ड वर्मन् VIII 45 11—एष Apparently Sakara is mistaking Samvaha for some Bhiksu whom he had maltreated in the manner mentioned

(45) हनुमान्छिन्नर Sakarism for महेन्द्रशिखर इव हनुमान् महेन्द्र—One of the seven Kulaparvatas, the Eastern Ghats महेन्द्रा मलय सप्त दक्षिणमातृश्रवणम् । विन्ध्य पारियात्रश्च समैवे बुलपर्यन्ता ॥ VIII 46 4—अथवा, for, he considers himself परवत् of Vasanta-ens and as long as he remains in bondage how could he be fit for securing स्वर्ग?

(46) CONSTRUCT वानाचेन नमानि, चाकन्याचेन विभिनानि एतानि पत्राणि विस्तारणपत्राणि पत्राणि इव स्फुरति (इति) मन्त्रे ।

श्रीनिवासाचार्य reads विस्तारणपत्राणि (विस्तारं विस्तारं प्राप्तानि) पत्राणि—leave wings. Some take पत्र to mean 'a bird (पत्राण द्विचरन्ते येदा ते) Something scorched up by heat and wind if wetted, throbs a little (तमश्च हि नृजलमेक किंचिद्गुण्णपतति भावः) VIII 46 27—न पुनश्चार्थो भणति—that is I did not buy you. I simply did my duty in helping you VIII 46 31—, त्नामवलम्ब्य, for the Bhiksu could not touch a woman accordingly to the rules of सत्वासवर्म (But is not the Bhiksu carrying his धर्म rather to ridiculous lengths in this case?) VIII 47 3—एषा तदणी, तदणीसनिधाने हनुमन्मव हि निरुपे निरुक्तिमपरीक्षाया इति भावः । (श्रीनिवासाचार्य)

(47) किं कुराति, नाम्ब्येद्वैतिक पाण्डेयिण वा तस्य भयमित भावः । (श्रीनिवासाचार्य) इस्तस्यच, इस्त here stands for इन्द्रिय in general. One who controls one's tongue and sense organs, has nothing to fear in this world or hereafter

ACT IX

[Sakara lodges a complaint at the court about Vasantasena's murder. Vasantasena's mother and Carudatta are called to the court and it is proved that Vasantasena left for the Puspa Karandaka garden from the house of Carudatta in Carudatta's car (Viraka give evidence to this effect). Vidusaka who had been asked by Carudatta to return Vasantasena's ornaments (given by her to Rohasena) to her comes to the court on hearing of Carudatta being called to the court abuses Sakara for charging Carudatta with murder and in the scuffle that ensues between him and Sakara the ornaments in Vidusaka's possession fall to the ground. The judge is satisfied that they belong to Vasantasena and on Viraka's reporting that a corpse of a female half eaten by jackals was seen in the Puspa Karandaka garden Carudatta in despair owns the crime and is declared guilty and the judge recommends that Carudatta being a Brahmana should be exiled from the country. King Palaka however orders Carudatta to be impaled and the judge directs the Candalas to carry out the orders of the king.]

IX. 0 8—अधिष्ठान (judicial procedure court) भुवति त—court dignitaries= judges= assessors etc. IX. 0 12—दुष्टादृश्यसारी दुर्गेन पिङ्गन इत विद्यतः । (श्रीनिकासचार्य) IX. 0 14—उत्कल Sakara wears a special gaudy dress to conceal his confusion and to impress the judge.

1) The पुनदृश्य here are obvious enough स्त्रीपरिचितत्वात् परिनिर्मितत्वाच्च गन्धवत्पुष्पोऽस्मीयथ । (श्रीनिकासचार्य)

(2) It appears that Sakara after having taken a bath was trying to arrange his hair in various ways to find out how he could look his best. IX. 2 14—विषुः an insect finds it intolerable to remain in a विषप्रस्थितगर्भे and so tries to find a way out somehow. Sakara also tried very hard to arrange that some one else should be charged with the crime committed by him and was fortunate enough to find a महत्कारम् (an excellent way out of the difficulty). IX. 2 24—श्रेष्ठः the chief of merchants (the modern sheriff) the जादि refers to the Brāhmanas (सभ्य) and

नियुक्त (non Brāhmana assessors), who help the judge in deciding a case etc IX. 2 27—व्यवहार is defined by the मित्ताक्षर as प्रतिज्ञोत्तरसप्तहनुसामवाप्रसंगनिर्णयप्रयोचनात्मका व्यवहारः । It is very difficult for the judges to find out the truth, as the rules of procedure require him to confine himself to certain things only admissible in law.

(3) CONSPIRE पुण्या न्यायन दूरीकृत छत्र कार्यद् उपाक्षिपन्ति, रगा भिभूता (सत्) अधिकरणे म्वान् दापान् स्वयं न कथयन्ति, पक्षपातव्यवहितयो ते दापे नृप मृष्यन्त मन्वयान् द्रष्टु अपवाद एव सुप्रभ गुण दूतः । (शादूलविक्रितितम)

People tell only half truths and keep back what might go against them the result being that there is often a miscarriage of justice which brings the king's administration into contempt and the judge very rarely wins the good opinion of all पक्ष—the plaintiff's party, अपक्ष—the defendant's party Both the plaintiff and the defendant, by their lies make confusion worse confounded (Human nature seems to have remained the same—since Sūdraka's times are not these observations true of the litigants in our own times?)

(4) Even good men become tainted, once they get entangled in law suits, and are not ashamed to commit crimes, consciously or unconsciously

(5) CONSPIRE (अधिकरणिक सत्) शासक, कर्मगनुमाकुशल, वदता, नच मोक्षन मित्रयाम्बुकेषु तुल्य, चारत दृष्टा एव दत्तोसा, क्लामान् पणवित्ता शान् व्यययन, धम्य, न लेभन्वित, दामव परतत्त्वचदृष्टय, राज कपावह च । (शादूलविक्रितितम)

This verse gives the qualifications of an ideal judge He must be a well read man of a penetrating intellect able to control his temper, absolutely impartial, giving judgment only after a thorough investigation giving protection to the weak and pr of against bribes and working towards the single aim of finding out the truth, the whole truth and nothing but the truth कल्पय भनुसर कुप्र मित्रपु पर्यु स्वयु चतुच धर्मादनन (धर्म) दामवे—This is interpreted in various ways —(1) धानेवासाचार्य takes it as भाव द्वा, परामिप्रयावये दामभूत दामवेदामाना निरकुशाप्रवेगवाम इति यावत् परामयमद्दवय । (2) द्वा—door means, by every possible means (3) Mr Kale takes it with न राजान्वित, not taking bribes, even when there is a

scope for taking them परतत्त्वे वद हृदय यस्य स (श्रीनिवासाचार्य unnecessarily takes परतत्त्व to mean Braman) IX. 5 2—गुणे दोष (श्रीनिवासाचार्य reads गुणो दोष), there is no दोष at all everything is गुण to accuse the judge of being दोषयुक्त is like declaring चंद्रालोक to be associated with darkness' IX. 5 22—An eclipse of the sun at sunrise is extremely inauspicious To start the court-work with a complaint from Sakara would be the judge thinks, equally bad, so he finds out some plausible excuse, viz that the court was already too busy This is how we take व्याकुलेनाय भवितव्यम्, the expression might mean to day's business is going to be very bad and complicated IX. 5 45—ननाम्, Sakara is clever enough to see that his threat (IX. 5 30-32—about complaining to his mother and sister against the judge's behaviour) has gone home and he becomes bolder and bolder in his dealings with the judge It must be admitted that the judge was wrong in refusing to hear Sakara's complaint IX. 5 48—स्थिरस्वरस्ता, said sarcastically, referring to सुख ददामि न ददामि च (IX. 5 47) uttered by Sakara, IX. 5 52—मन्त्रके हस्त दत्त्वा—राजवत्भासह राज सेवस्त्वमित्यालोक्तपर्यापनामिदम् । (श्रीनिवासाचार्य)

(6) The usual Sakarian tautology is there, intended to emphasise Sakara's great influence with the king

(7) This verse is the same as VIII 29 IX. 7 9—परयामि न परयामि वेति पूर्वोक्तविरोधाद्भ्रमार्थं शशास्वचनम् । (श्रीनिवासाचार्य) IX. 7 15—काञ्चनस्य शत भूपमान यस्त्वा ताम् IX. 7 16—बाहुपाशम्ब (बाहु एव पाश) पलाशफलेण IX. 7 25-26—Sakara runs out to his consternation that he had committed a serious blunder in saying न मया (IX. 7 16) which could be construed with मारिता throwing suspicion upon him He therefore says that what he wanted to say was not न मया (न मय) but न मए (ननु मया दृश)— I merely saw her dead' or ' I did not see her being killed ' उत्तरायमाणेनेव पायसशिङ्गारेण—अथनात् भिष बहिरस्वमान्न पायसशिङ्गारेण पायसानेनेव मया आरनेव निर्वासित यथा वधिन क्षीरात्त ओदन हृदादिवाप्ययान्त पाकेन नष्टस्वरूपो भवति तथाहमपि परदापोद्भवनाय स्वयमेवाथाय स्वात्मविनाशाय वाक्यमबोधमिदमर्थे । (श्रीनिवासाचार्य) Sakara corresponds to rice put into milk boiling over, rice so thrown easily comes to naught Similarly Sakara making haste has brought trouble upon himself पायस—(पयस अयम्) made of rice शिङ्गारक—possessing the form of a शिङ्ग (In any case the idea of ' boiling over ' has to be understood) शिङ्गारक also may mean a beggar,

पायसपिण्डारु referring to a famished hungry beggar coming to grief by eating too big morsels of food IX 7 31—शूतग्रतया . उच्छ्वन्नप्रसरया मोक्षस्यानया मुदितनाददुःखमनिशया , गन्धधाने प्रथ रञ्जुनागार्थणे तन्सनिवृत्तादि च लिङ्ग रूपेण मुष्टिघातादी च स्थानान्तरायु श्वेतु स्वात्, अतो ज्ञायते बाहुपादल व्यग्रीदन्मिति भाव । विसुवर्णराभरणस्यनिश्चाभरणहरण प्रयाचन तामत इ-वर्थे । (श्रीनवासाचार्ये) IX 7 40—वाटयानुमारेण—depending upon the actual depositions of the plaintiff and the defendant अर्थानुमारेण, where the accused is to be named after an examination of the facts concerned IX 7 46—इति निवृत्त्य it is of course unnatural that Vasantasena's mother should be in a position to enter the stage so readily A dramatist should try to avoid such unnatural scenes involving a great strain on the imagination of the audience as far as possible There are several such happenings in the present Act IX 7 61—आगतासि दुष्टिनृगरामविम्वरप्रवेश च मया नितार्थमिति भाव । (श्रीनिवृत्त्याचार्ये) IX 7 87—प्रथमं वाट (the starting point, what may be said to be firmly established the investigation may now proceed further IX 7 88-89—द्वैतं द्रष्टुमिच्छति—Note how the judge shows his great regard for Carudatta द्रष्टुमिच्छतीति न न्यायप्रयत्नीति । विदित्वाचार्यस्य निमित्तमवेहादात्म-ज्ञो शौर्यं पादनीयमिते भाव । (ध्यानासाचार्ये)

(8) अत्र तामर्भतद्रूपे—आह्वानम् is the subject, the king seems to have suspicions about me on account of my state of penury

(9) CO STRUE अयमविच्युक्तं मागागतं मया प्रवृत्तं चरन्ति (आगत) सप्त ज्ञान हि नु किम् चारेक्षणरतं नृगतं श्रुतिम् आगतं वा पतं आर्षं युक्तं इव अहम् एव प्रयासि । (वत्तततिष्ठा)

Carudatta suspects that he is summoned to the court owing to Aryaka's whereabouts being somehow known to the king श्रीमन्नागाचर्यं takes ज्ञानं to mean प्रासादाप्रासृतस्य वृत्ते रट (so as to furnish a contrast with श्रुतिम् आगतं) But ज्ञानं need not be restricted to being actually seen by the king himself अभिव्युक्तं, accused indicted

(10) CONSTRUE अयं वायव्यं इत्यन्वयं वापानि अम्बुयुक्त्या म्बु ग्राह्यं वापि, मयं च नम्रं प्रसव्यं स्फुरति, अतिमितानि हि मम मद्ययति । (उपजाति)

वापानि—वापाने is the correct form or वाप करोति the crowing noise of a crow is inauspicious अनात्त्वभ्रया —there was only वापनक with him (the plural वापा is therefore विन्य and again, शोथन् was

not an अमाश्रय) अमात्या भृत्याश्च (श्रीनिवासाचार्य) is equally un-atis-
factory मम—dative used for the accusative माम् IX. 10 1—
स्वैरमनेभ्रातम्—Sodhanaka takes the instructions of the judge
(IX 7 88) literally

(11) CONSTRUE ध्वङ्गु शक्यवृथास्थित तथा आदित्याभिमुख मयि वाम
चक्षु चाद्यत, असशय घोर (म वेप्यति) ।

दृष्टे त्व स्थित घोर may be taken as going with चक्षु also
According to the बृहत्संहिता a crow in such a position indicates
महाभय— अत्र प्रेङ्गच्छद कल्ह पुत्रदुमस्थितं ध्वङ्गु । ऐन्द्राददिग्वलेनी सूर्याभमुखो
स्वन् गृहे गृहण । रात्रभयचौरवधनरहस्यं स्युः पशुभ्य चेति । ध्वङ्गु— a crow

(12) CONSTRUE भिन्नन लाजनाम, स्फुरितविततजिह्व, शुक्लदशचतुष्क ,
मे माग्न आक्रम्य सुत सगेव अय भुजगपति मयि विनिहितृष्टि जिह्वता मातकक्षि
अभिपनति । (मारिना)

The sight of a serpent is also an evil omen (it is of course
curious that such a serpent should be seen in broad daylight on
the highway but the poet's main purpose is to describe all evil
omens occurring simultaneously) भिन्नस्य नदिस्य अन्नस्य आभा यस्य
स स्फुरिता वितता जिह्वा यस्य स शुक्ल दशगणा चतुष्क यस्य स विहित आभात कुक्षि
यस्य स

(13) CONSTRUE भूमौ यस्त चरण स्तलति, महा च न आद्रतमा,
(वाम) नयन स्फुरति, वाम चाटु च मुटु विकम्पते अपर च अय शकुनि न एकश
तावन् इति, महाघर मृगु कथयति, अत्र च विचारणा न । (हरिणी)

शकुनि—a crow or vulture slipping on a non slippery ground
would naturally be regarded as inauspicious नयन वाम should be
supplied IX. 13 1—सवधा देवता पीडयस्यातीत समय इति भाव ।
(श्रीनिवासाचार्य) तावन् for the matter of that or अर्थम्

(14) The राजदरण or the court of justice is compared to समुद्र
किन्तायाम् आसक्ता निमग्राश्च मात्रिण एव साललानि यस्य तत् (the court officials
or advocates are the waters) दूता एव ऊमय गत्याश्च त आकुलम् (the
ushers or messengers are the waves and couches that also move
from one place to another) अपन्तु म्भक्त कर्षा लव न्नाश्च नाभाश्च वस्य
तत् (the dangerous spies are the crocodiles and fishes) नागा
च अथा च एव हिंसा यस्य तत् (the huge elephants and horses are the
demons etc living in the sea the elephants are हिंसा as they are

used for killing the criminals) राजा वादरा (touts or plaintiffs and defendants) एव रक्षणीयं ते निश्चिन्तं वादरा एव सता तेषाम् आस्वदम् नीतिभिः (corresponding to नदीः) भुङ्गत् तत् यन्म तत् IX. 14 2—
अस्वदम्—शिरोधातरूपम् अनिमित्तम्

(15) देवत — God or gods, or the expression is equal to देवत् (तत् having the sense of the ablative)

(16) CONSTRUCT घोषान्ननम् अपाह्वविशालननम् एतन् हि सुखम् प्रकः एतदप्यत्र ना भाजन न नायप गावु कुम्भेषु तथा नोपु आठति सुमदृश वृत्त न हि विनहाति । (इन्द्रवज्रा)

घोषवा उन्नतम् or घोषा उन्नता यत्र अगात्रयो विनाले मेने यन्म तत्, अरारण्यं दूषणनाम् आहृत — a handsome or excellent form, a handsome form, according to Sanskrit poets also indicates a noble character Of मियत् वा सद्गुणभादाप्य निर्माणस्य । Uttara आहृतिमनुष्ठाति युष्ठा । Viddhasalabhanjika नानाशा जट्टनिश्चिन्ता युगविरागवो भवति । Sakuntala IX. 16 1—निबुक्ता—सभ्या as esors (who were non Brahmanis) IX. 16 12—प्रमात्त वारिण्यं प्रणय परस्परानुगत्य प्राप्ति युष्ठा गानेन सागरण सौहा— (आभिरायावाव)

(17) भृङ्ग न गून्ति विम्—that is गून्ति एव भृङ्ग referring to Carudatta (said sarcastically भृङ्ग अथ प्रहसिते च्छलेकि । दद्वि मन् प्रभुत्र विडम्बयतीति भाव । अत्रिकावावाय) Or भृङ्ग refers to king Palaka (or the Judge)—King Palaka however would see through the deception and find out the truth in spite of Carudatta's efforts to conceal his guilt under the cloak of bashfulness IX. 17 6—
यौवन this can hardly be regarded as a satisfactory excuse

(18) धैर्यम् अन्—अत्र in the sense of मयम् or the expression means Delay not

(19) CONSTRUCT अतरलं बन् इफानां तन्ने चापपक्षमदरा न मृगान् अनुपिन अने, एतन् विद्या, तथाहि मय इन् आवनम् इमन्तपयम् इति निराल्पान् उपेति । (क्यन्तितिका)

इमन्तरा—A lotus becomes faded in winter एतस्य पत्राण्यस्य सदस्य— this should bet er be taken as going with जानन्म् and अन्तरले as meaning मन् गून्तिभाये (अत्रिकावावाय) वारिणा बद्धं बन्धु— a cloud The wings of the यय bird are dark-coloured The idea in the verse seems to be as follows —Sakara was perspiring all over and his face had lost all its lustre owing to his conscience biting him for telling a brazen faced lie Carudatta says—the fa t

that Sakara was perspiring so much (as if he had been drenched by rain from the clouds), and his face was shorn of all its lustre gave a lie direct to what he was saying. Nobody would believe in his statement in the circumstances.

(20) चारुदत्तस्य दृश्यं is as impossible as चाद्रिरानुदुलन, or समुद्रारण or अनिल्ग्रहण IX. 20 3—पञ्चरात्रेण for the judge was not looking to the facts, but drawing conclusions from his theoretical knowledge about Carudatta.

(21) The judge is amazed to find that one who dared to accuse a saint like Carudatta, could continue to live, not being swallowed up straightaway by the earth opening out a chasm to receive him. The crime was so great that it merited no less punishment. To allow such a culprit to go scotfree would be allowing a Sudra to recite the Vedas and to escape the punishment of having his tongue cut out for such an offence, or looking at the mid-day sun unflinchingly without permanent injury to the eyes, or putting one's hand into the blazing fire without any consequential burns whatsoever ' न च ते विद्या निरतिता— This shows that the वर्णाश्रमधर्मसु were strictly enforced in those times (a Sudra was not allowed even to hear the Vedas, much less to recite them) '.

(22) CONSTRUCTIVE येन हि समुद्रम् उदकाद्भयमाश्रोण रुद्रा अनवेक्षितानि धनानि दत्तानि, श्रेयसाम् एकनिधिः स महतीनां कथम् इव धनाधम् अवैरिजिह्वयान् करिष्यति । (वसन्तनिर्वाह)

उदकस्य उच्छ्रयं तन्माननं इव यस्य तम्, that is all the gems etc. were amassed by Carudatta धननिदानि—Carudatta gave gifts, unasked or more than what could be anticipated. अवैरिजिह्वयम्—not resorted to even by one's enemy, अवैरिजिह्वयम् means 'practised by mean or contemptible persons'.

(23) पादस्य प्रक्षरेण परिभव मूत्र (or नेत्र) विमानना तथा बद्धं गुह्यं वैरं येन तस्य IX. 23 18—पुनरपि श्रुतमायं—Viraka's statement showed that Carudatta was telling a lie when he said तत्र जानं हि पदभ्यां गता एन प्रवहणेनेति । (IX. 23 8), hence Sakara triumphantly draws the judge's attention to that.

(24) CONSTRUCTIVE न, एव निन्दन्त्येतेऽन्तः शशीं राक्षसां पश्यते, (एतन्) प्रसन्नं जलं कृत्वादानेन कटुपायत ।

Cārudatta is identified with the moon and clear water, and Sakara with Rāhu and कूलकान्त. IX. 24 5—*स्त्रीरुद्धैवम्*—this is the woman killed by the fall of the tree referred to in VIII 37 13. The circumstantial evidence is thus gradually fastening the guilt upon Cārudatta

(25) CONSTRUE यथा यथा इदं निपुण विचार्यत तथा तथा सक्तम् एव दृश्यत, अहो व्यवसायनाथ सुमन्ना मति तु पङ्कगता गो एव सदिनि । (वंशस्थम्)

इदम्—वारदत्तवृत्तम् व्यवहारस्य (or व्यवहारस्या) नातय सुमन्ना—well arranged श्रीनिवासाचार्य curiously enough takes it to mean अतिशय विध्वन्ना दुग्गा इति यावत्

(26) CONSTRUE यथा एव प्रथमे विज्ञाते एष पातु मधेया समेत्य पतते एव मन्त्रस्य विपत्तिङ्गले छिद्रेव जनय चटुलाभवति । (उपजाति)

प्रथमे विज्ञाते—when the पुण्यसि is still untouched. छिद्रेव जनया—^{अत्र} proverbial expression वनन्तमेनातीना रूपमण्डितर व्यानमात्रित्य हि त्वावदीप उच्छ्रिता भवतीति भाव । (श्रीनिवासाचार्य)

(27) Cārudatta means to say that it was not proper that the account given by Sakara should be accepted as true by the judge without a thorough investigation (Cārudatta is hardly fair to the judge in saying this)

(28) CONSTRUE य अहं कुसुमिताम् लताम् अपि पुण्यतो आरुह्य कुसुमावचय न एव ऋग्मि त अहं श्रमाप्यस्त्वो मुदय वेधे प्रगृह्य रुन्ता ममदा कथं निदिमि । (वसन्तविलास)

Cārudatta would not think of injuring even the अश्वेतन रता it was simply incredible therefore that he could be guilty of striking at a weeping loving woman! अमरस्य पश्यो इव रवि शशयं तस्मिन् long dark hair are a sign of beauty IX. 28 ↓—एव क्रियन्ताम् for now the guilt of Cārudatta could be said to be *prima facie* established

(29) It will be noticed that Cārudatta remembers मधेय first in this hour of crisis that shows what high regard he has for him निर्व्यव नन्दानि परव्यसनन निश्चय—A difficult line various interpretations are proposed none of which is quite satisfactory—(1) न निश्चय नन्दानि (you were always feeling happy) परव्यसनन (owing to this great calamity) निर्व्यव (your happiness would be a mere delusion) (2) नाय परव्यसनेन आलस्ययिनन दुग्गन (उपजा इतस्सन्) निर्व्यव नन्दानि 'अस्सयाने प्रहृष्ट्याम् । (3) यदा परेषा व्यसनेन नन्दाने शान्ता इह परव्यसनन मदीदतरशक्तिनेत

इति भावः (श्रीनिवासचार्य) * (4) परव्यसनेन रेचना) owing to me who was considered by you wrongful to be beyond all व्यसन (calamity). IX. 29 16—अस्य अमरा , अस्या would certainly be a better reading (ornaments should be given to Vasantasena and not taken from her) अस्य refers to रोहनेन IX. 29 17—नादरेभिर—Why does not Rebhila go to the court on hearing about the affair ? Did he want to save his own skin (it would be remembered that Sarvilaka had sent Madanika to his place, and knowing Sarvilaka to be a partisan of Arvaka Rebhila is perhaps afraid of getting mixed up in any court matters) ?

(30) परलोक्मञ्जानना not caring for पुत्र्य or पाप, देव , Carudatta could not even utter the words मारिता (the very idea of it was so preposterous) IX. 30 4—तपस्वी शोच्य पापकर्मा हि दुःखभागी शोच्य एव न हि दुःखी इति भावः । हेतुभूत व्याजानानम् (श्रीनिवासचार्य) IX. 30 16-23—Vidūśaka makes an impassioned appeal on behalf of Carudatta. It displays his great regard for Carudatta but does not bring forward any proof to establish Carudatta's innocence and is positively abusive of Sakara इव जनना देव देव, भउ—a buffon. IX. 30 34—एते अस्काराः Sakara was at first afraid as to how the ornaments came to be with Vidūśaka (could Vasantasena be still living ?) but immediately composes himself and very cleverly turns the tables upon Vidūśaka and Carudatta. The court-officials also now are almost convinced of the guilt of Carudatta, for how possibly could the ornaments be in the possession of Carudatta's friend otherwise ? (A last futile attempt is made to challenge the fact that the ornaments were Vasantasena's)

(31) CONSTRUCTIVE एवमिदं काले अनाह नान्दियमान् पतित इष्ट अयं भूविस्तार पातयिष्यति ।

Carudatta knows full well the implications of the ornaments being found at that stage they would indeed be the proverbial last straw to break the camel's back. IX. 31 1—सुवार्थं , the true state of things viz. that the ornaments were given to Rohasena by Vasantasena

(3) CONSTRUCTIVE वृत्ते चतु इत्यन्, एतत् तत्र न निगम्यते, देव केवल वदत अस्त एव मरु भवेत् ।

इति—अप्रामाण्यम् । परिहितेषु विदुषु मक्षिणे चाम्पकादये कथनमिति न विभर्तव्यम् । (श्रीनिवासचार्य) Carudatta is right in saying that it

would be futile to narrate the facts for, no one would believe in the statement that Vasantasena at her first visit gave so many ornaments to his son as a gift. Whoever had heard of a courtesan giving gifts! All would simply dismiss the idea as utterly absurd. And again what corroboration could be there for such a statement? To make such a statement would merely proclaim their abject penury to the world, without any compensating advantage. To suffer calmly was the only way left open to him consistent with self respect.

(33) CONSTRUE अद्भारकविरुद्धस्य प्रक्षीणस्य बृहस्पतेः पश्य धूमकेतुः इव अयम् अपर मह उच्यते ।

अद्भारकेण विरुद्धस्य or अद्भारक विरुद्ध यस्य अद्भारक (the fiery Mars) corresponds to Sakara बृहस्पति (Jupiter) to Carudatta and the धूमकेतु to भूषणविस्तर (or Vidusaka). The rise of a comet is extremely inauspicious (उत्तिष्ठति यदा भामो धूमकेतुर्नभस्वले । तदा विनश्यति क्षिप्रं च गदेतच्छराचरम् । (गर्गसाहिता) Jupiter had already been weakened by Mars and the comet would now complete his discomfiture. Commentators point out that only older astronomers regard Mars as opposed to Jupiter and this reference is usually held to point out the antiquity of the play धूमकेतु-खिञ्चिन, this expression is used by Kālidasa in Kumāra II IX. 33 6—अक्षिभ्याः Sakara means to say that Vasantasenā's mother was telling a lie her eyes show that she has recognised the ornaments though she preferred not to say so in so many words apparently to save Carudatta. IX. 33 14—न खलु she means to say that the ornaments appeared to be familiar enough but that might be due to the fact that they had been fashioned out by the same goldsmith who had prepared Vasantasenā's ornaments.

(34) CONSTRUE नूनं वस्त्रतराणि सदृशानि भवन्ति, हि शिल्पिदमः कृत्रिमस्य रूपस्य भूषणगुणस्य च कृत्रिमा दृष्ट्वा अनुकुराति, कृतहस्ततया च सादृश्यम् एव दृश्यम् । (वस नमिलता)

The Judge takes his cue from the statement of the Vrddhā (and also tries to influence the Sresthīn to take the same view)—It was quite a usual thing for artisans to manufacture objects in imitation of others which they take as their model and some of them are so skilled that no one could distinguish the original

from the imitation So, the ornaments may, after all be mere imitations! IX. 34 8—एव गतानि Carudatta was on the point of giving out the true story but checks himself .

(35) सत्य— he word contains only two syllables but it forms the basis of the whole existence अलीक (falsehood) contains three syllables but is quite powerless before सत्य Or अक्षरे means 'immutable imperishable' सत्य alone is everlasting everything else is perishable IX 35 4—आभरणान्याभरणानीति , Carudatta is fed up with all this talk about ornaments and answers impatiently that the only thing he knows about them is that they had been brought from his house (the implication being 'and not from the Puspakarandaka garden where Vasantas-nā was alleged to have been murdered by him')

(36) CONSTRUCTIVE इदानीम् अस्मिन् सुकुमारे तव गात्रे क्वशा कशा. अस्माक मनोरथे सह नि शङ्क पतिष्यति ।

It appears that the confession of his guilt by the accused was necessary before the judge gave his judgment The judge was authorised to use even force for securing such confession, if he found the accused deliberately obstructing the course of justice कशा मनोरथे सह पतिष्यन्ति—A fine illustration of the figure of speech सहस्रिन् (पतिष्यन्ति being taken metaphorically with मनोरथः, our मनोरथः about your being innocent would be dashed to the ground)

(37) मायि पाप न विद्यते there can be no पाप in the case of me born in a high family (कारणञ्चि कार्यञ्चि न व्यभिवर्तीति भाव) but if you think I am guilty (and it is your opinion in this matter that counts) what is the use of my being sinless (युष्माकमेव हि निधारण दण्डादण्डयो प्रवर्तक तस्मिन्सु विषयेस्ते मदीयम् अपापत्वमत्राकचिक्करामिति भाव । श्रीनिवासाचार्य)?

(38) This is the same as IX. 30, with the following changes लोकद्वयम् for परलोकम् रत्न च विज्ञानेन for रत्निना विज्ञानेन (Why these changes have been made can not be explained. [व्यापादिता] in the next speech of Sakara shows that the reading स्त्रीनिर्वा . should have been there or स्त्री and रत्न should be taken separately) IX. 38 6—शरीर दण्ड—punishment by torturing the body, apparently used here in the sense of 'capital punishment (of course it was not the business of Sakara to suggest what punish-

ment the judge should recommend) IX 38 14—अधिप्रत्यर्धिनेव्यवहार - Vasantasena's mother tries her best to save Carudatta, by declaring that Vasantasena's death concerned her most, but she was quite prepared to sustain the loss herself, without anybody being held responsible for it and so Carudatta should be released (but this was not a civil व्यवहार between a plaintiff and a defendant the case was King versus Carudatta) IX 38 21—निर्गदे, as regards whether the accused was guilty or not अपे—as regards the punishment to be inflicted, the Judge treats Carudatta's case as a special one and recommends a certain शासन, though it was not his normal duty to do so

(39) विप्रो न वय — न जानु ब्राह्मण हन्यात्सर्वभाषेवपि स्थितम् । रात्रादेन वहि कुर्यात्समप्रथमम् इत्तम् ॥ म्रौष्ट्य प्राणान्तिना दण्डो ब्राह्मणस्य स्थीयते । Manu (this of course does not mean that a Brahmana was allowed to behave in any way he liked, the strictest course of conduct was, as a matter of fact, expected and enforced in the case of Brahmanas) IX. 39 8—सनिकार— निकार disgrace (अनेन पालकस्यैव वसन्तदेनानुराग सूच्यते says श्रीनिवासाचार्य but not convincingly) bodily torture

(40) Carudatta first blamed Pālaka for being अविभूयकारी, now he blames his advisers (who advised him to award capital punishment) for bringing disgrace upon the king himself by such bad advice for अदण्डवन् दण्डयन् राजा दण्डमार्थवप्यदण्डयन् । अयसो महद्ग्रीणि नरम् चाधिगच्छति ॥ Manu

(41) Owing to the king's dependence on his dishonest ministers and advisers there is a miscarriage of justice and thousands of innocent people have suffered and would continue to suffer श्वेतकानीय—श्वेत कान् इव श्वेतकानीय ('इवे प्रतिवृत्ती' उपग्रह) one who resembles a white crow now a crow is black in colour, so a white crow means 'a hypocritical person' The whole administration is brought into contempt by such people श्रीनिवासाचार्य says that राजा is referred to by the expression श्वेतकानीय IX 41 1—अपत्तिम् both पत्तिम् and अपत्तिम् mean the same thing, 'the last', अपत्तिम्—न विद्यते पत्तिम् यस्य तस्य वा where there is no other 'last', which itself is the last' IX. 41 3—वृक्षे तिष्ठे , वृक्ष corresponds to Carudatta and पत्त्य to Rohasena A tree cannot grow in the absence of the root, so with Carudatta gone, Rohasena could not be adequately looked after, even if Vidushaka were to do his best

(42) अन्य लोभः लोभान्नाम् तत्र निवृत्ति इति तेषाम्—euphemism for मृतानाम्. देहप्रतिरूपि —the son is described in the Upanisads as the father himself reborn in that form. Cf. अह्नादह्नात्संभवसि हृदयादधिजायसे । आत्मा वै पुत्र नामासि स जीव भरतः मतम् ॥

(43) CONSTRUE : मे विचारे विनसालितुन्यामिभार्थिने (सति) वदित् इह शरीरे अयं ऋक्चं दातव्यम्, अथ रिपुवचनात् वा प्राण्य मा निहासि, नरकमाधे (त्) पुनर्गन्त्रैः समेतः पतसि । (मालिनी)

Cārudatta means to say that he would have no objection to the most painful kind of torture being inflicted on his body (sawing the body to death), but the king ought to have decided his case by a trial by ordeal in the absence of direct proof of his guilt. That has not been done, and merely on the evidence of his enemy, Sakāra, he has been condemned to death; for this gross miscarriage of justice, Pālaka would undoubtedly fall into hell with his sons and grand-sons. (Cārudatta's fulminations against King Pālaka are absolutely unwarranted. Cārudatta had undoubtedly a more than fair trial; the Judge had all along been prejudiced in his favour; he tried his best to save Carudatta but circumstantial evidence was too strong for him and Cārudatta himself confessed his guilt. What more could the Judge do? King Pālaka, it is true, does not accept the Judge's recommendation for the lesser sentence of exile, but one can not help backing King Pālaka in this case. The crime of murdering Vasantasena was of such a dastardly nature, that the accused deserved no mercy whatsoever. Cārudatta's character has no doubt suffered considerably by his views in stanzas 40, 41 and 43 (though they can be somewhat justified because Carudatta has good reason to be considerably agitated at that time.) His contention that the Judge should have resorted to trial by ordeal, has also no force, for, such a trial can only be ordered if the decision could not be arrived at in the normal way. Cārudatta's confession (which was not made under compulsion) left no room for such a course to be taken.) विपं च सलिर्त्रं च तुला च अग्निं च एतैः प्रार्थिते—Here are referred to four out of five ordeals mentioned by Yājñavalkya (तुलामयापो विपं कोसो दिव्यानीह विन्दये ।) At some stage or other in the civilisation of every race, a resort to some such ordeals is made for deciding cases where all human agencies failed.—(I) विपं—The accused was asked to drink poison; if he was

not affected by it, he was declared to be innocent! (विप शार्ङ्गे
 भववेदिना लक्ष्म् । यस्य वीरिना तीर्थेत्तस्य ह्यदि विनिर्दिशेत् ॥) (II) सलिल—The
 accused was made to lie under water for the period of time taken
 by a champion runner to bring back an arrow shot from a bow
 at the same time the accused entered the water, if he
 survived he was naturally regarded as innocent (नाभिदमोदकस्थस्य
 गृहत्वोहं जल विणेत् ॥ रनकालमिषु मुक्तमानयेद्यो जवी नर । गते तदिभनिमघाद्
 पदेचेच्छुद्धिमाप्नुयात् ॥ One who is able to control his breath for a long
 period, would have a natural advantage at such an ordeal!)
 (III) तुला—The accused was seated in a scale-pan, weights
 showing his exact weight were put in the other pan, but if he is
 innocent his scale-pan would go up! (IV) अग्नि—The accused if
 innocent would not be burnt even if he put his hands etc in the
 fire for a fixed period of time, or the accused was required to
 handle a तप्तपत्र his hand would be burnt if he is guilty if he is
 innocent the तप्तपत्र would do no injury to his hand

ACT X

[The Candālas take Carudatta dressed in red garments and wearing garlands of red flowers, in procession to the southern cemetery for being impaled there. As the procession passes Sakāra's house, the Ceta who had been kept confined by Sakāra in the top terrace room, jumps down from the window, when fortunately his fetters snap asunder and he remains unhurt. He tells the Candālas that Carudatta was innocent, his master Sakāra having killed Vasanta-sena. Sakāra on discovering that Ceta had escaped, hastily follows him and thrusts his golden bracelet in his hands for keeping quiet. Ceta shows the bracelet to the spectators and tells the Candālas how Sakāra was bribing him. Sakāra in a very clever manner turns the tables on Ceta by declaring that the bracelet was his, but it was stolen by Ceta who in order to avoid punishment, was charging him with having killed Vasantasena. Ceta is naturally disbelieved and driven out. While the Candālas are on the point of impaling Cārudatta, Vasantasenā accompanied by Samvāhaka Bhikṣu comes there, and Carudatta is saved. Immediately after, Sarvilaka comes there with the news that Palaka was killed and Āryaka had become king and that Āryaka's first act as king was to confer the kingdom of वृद्धावली on Cārudatta. In the meanwhile Sakāra is seized by the Candālas and the people clamour for his head. Carudatta graciously pardons him and he is set free. Candanaka excitedly enters with the news that Cārudatta's wife was on the point of committing suicide by entering the fire. All hasten to that spot and Dhuta is saved in the nick of time. Candanaka is made पृथिवीदण्डपालक, the Bhikṣu becomes सर्वविहारकुलपति and the king confers the status of a lawfully wedded wife on Vasanta-sena. Thus everything ends happily for all.]

(1) तर्हि न वलय कारणम्—This seems to be addressed to some bystander who had asked the Cāndālas why and how Carudatta came to be condemned that way. The Candālas then praise their own skill in doing all that is necessary to make the condemned criminal finish his last journey as quickly as possible. नववध

कर्मनयन—(1) This may refer to three things, वध, वन्द्य, and नयन, or (2) नयथा चन्द्रयो वधमन्वशा नयने प्राणेषु (श्रीनिवासाचार्य) or (3) वधाय वन्द्य-तस्य नयने

(2) दत्तानि करवीराणा (the *फूहेर* flower) दामानि यस्य स, वधपुत्रो means वधप्रहर्षो पुत्रो (मध्यमार्दलोपामगास) or वध—one whose duty is to kill. The criminal was made to wear garlands of red flowers. दाप इव , an expressive simile Carudatta slowly wending his way to certain death is rightly compared to a lamp fed with a little oil, slowly becoming extinguished

(3) CONSTRUE नयनसहितमिक्त पाशुदक्षीरुताद्गन्धिनृदनसुमनोभिः वीष्टेन रक्तगणानुष्ठितेन म धर्गीम्, इह विशम् सन्त वापना वलिम् इव परिभोक्तु नक्वन्ति । (मालिनी)

नयनमलिलैः मिक्तम्, पाशुभिः दक्षीरुताद्गन्धानि यस्य तद्, पित्रानम् (भ्रमणानम् cemetery) एत मयै सुमनोभि रक्तस्य गन्धन (with drops of blood, with वधि) (रक्तगन्धेन with red sandal paste, with धर्गी) अनुलिप्तम्. The वलि referred to is the one offered to a deity like माली तस्यन्ति— are expecting eagerly

(4) कालस्य परशो (or, काल एव परशु for दण्ड, and not परशु is the weapon of काल) धारामि, सुचनो एव शकुना तेषाम् श्वाववासम्, गञ्जन (or सञ्जनाता) पुष्य एव द्रुम तम् (The idea has been referred to before, IV 32)

(5) रक्तमन्दनाय दृम्भरे (द्रुम्भ एव दृम्भर in the sense of prints of the palm of the hand), मिष्टचूर्णे (or मिष्टचूर्णोभ्यां) जननीये. This verse shows how the वय was decorated, red sandal दृम्भरस्य were shown upon his body and rice-flour or sesamum powder was scattered over him. X. 5 1—तरतमस्य भाव,—it appears that this expression shows rather the inherent good sense or discretion of the spectators (if we look to the next verse) श्रीनिवासाचार्य explains differently, तु य एव मनुष्येव दृम्भरस्य सुचनदुर्जनानामिच्छर्थ ।

(6) CONSTRUE जमी हि वीगा मधुगतम् प्लव दृष्ट्वा मर्त्य रिक् अस्तु र्नि (उक्त्या) उज्ज्वलरागा, मा परिश्रितुम् अभास्तुवत स्वर्ग लभस्य इति वदन्ति । (उपेक्षन्ति)

मया उक्तम्, प्लव—प्लवन्तम्. Some take मन् as abl sing. The citizens with tears in their eyes genuinely sympathize with Carudatta and express the hope that he would secure heaven so

richly deserved by him, even if he was so shamelessly treated in the mortal world; पुण्यकर्मणामिहादर्शितफलत्वात् स्वर्गफलेन साफल्यमर्थयन्ते । (श्रीनिवासाचार्य)

(7) इन्द्र—the post or flag erected in honour of इन्द्र at the इन्द्रमह The flag was to be removed secretly at the conclusion of the festival (श्रीनिवासाचार्य says दशानि मास्यमान इन्द्र रात्रा) ताराणां सक्रम the fall of meteors (which are supposed to be the souls of meritorious persons leaving स्वर्गलोका after their merit is exhausted), अश्विन्यादिनक्षत्राणां सक्रम चन्द्रसूर्यादिभिर्ग्रहेणसादन च । (श्रीनिवासाचार्य). शोभनस्य पुरुषस्य प्राणविपत्ति X. 8 1—आहान् a proper name

(8) कृतान्ताजया implies that Carudatta is innocent किं रोदिति , this is explained in the next verse (प्रासादाधिष्ठाप्रमदानयनाम्बुधाराणां स्थूलविमलतीक्ष्णभावन गगनरुदित द्रुतवज्रपतन चोत्प्रेक्ष्यते । श्रीनिवासाचार्य)

(9) महिलाणां समूह एव मेघ तस्मात् The tears shed by the women are the showers of water falling from a cloudless sky and the flash about the tears is the वज्रपतन (or वज्रपतन may be the impending execution of the नगरीप्रधानभूत Carudatta) गोहा—a man, or a proper name

(10) The tears shed by the people produced a volume of water capable of laying down the dust on the road !

(11) CONSTRUE एता ह्यम्यगता स्त्रिय पुन वातायनायन विनि सूनास्य हा चासदत्त इति माम् अभिभाषणाणां प्रणालीभि इव धाणम् उमृजन्ति । (इन्द्रवज्रा)

प्रणाली—' पाहळ ' in Marathi. X 11 10— विनयदत्तस्य वृत्ता it is usual to refer to three generations while describing a person

(12) CONSTRUE मस्यशतपरिपूत मे गोत्र पुरस्तात् सदनि निमिडचैयमस्य पोषे उद्भासित तन् मरणदशाया वर्तमानस्य मम पोषे असदृशमनुष्ये घाणयायां घुपते । (मात्रिणी)

मखाना इति परिपूतम्, निविडानि चैत्यानि (sacrificial pandals) तेषु व्रतण्य (वेदस्य) घाषे (or निमिडै चैत्ये belonging to चित्य a sacrificial fire व्रतण्य-शब्द) असदृशमनुष्य—वाणजल A contrast is intended between असदृश मनुष्यघोष and व्रतण्यघोष and सदस् and घोषणस्थान वदघाणप्रतिनिधदोषघाष, यज्ञमद-प्रतिनिधिय्य घोषणस्थान सञ्जतमिति महानय पूवापरविवयय इति भाव । (श्रीनिवासाचार्य)

(13) CONSTRUE (हे) शशिविमलमयूखशुभ्रदन्ति, सरुचिरविद्रुमसनि
माधरोष्टि तव वदन्भवामृत निपीय अवश वध हि अपशोत्रिय पिचामि । (पुष्पिताम्रा)

शशिन विमल मयूखा इव शुभ्रा दन्ता यस्यास्तत्सुद्धि, सरुचिर विद्रुम तत्सनिभ
माधरोष्ट यस्या, अयत्त (resulting from the charge of murdering वसन्त
सना) एव विपम्

(14) गुणानाम् एव मत्नाना निरिवे निराधारा गुण, विपता सम्भवा निरलम्बारा
च्च नगराति भाव । (श्रानिवासाचार्य)

(15) The Candalas conclude from the fact that no one
came forward to show any active sympathy for Carudatta, that
a friend in need is very difficult to find

(16) CONSTRUE अमी हि मे वयस्या वस्त्रानिस्त्वक्वत्रा दूतर प्रयान्ति,
सनसद्विनश्च पर अपि वयु विषमद्विनश्च न वन्ति मित्रम् । (उपजाति)

वस्त्रान्तन निस्त्वक्वत्र ये ते Carudatta is pained to find that his
so-called friends were trying to avoid him, with a view to save
their own skin. X. 16 4—हा तव (uttered by Rohasena) हा प्रियव
यस्य (uttered by विद्रुम) X. 16 5— महतर, the Candāla is so
addressed for the sake of flattering him X. 16 7—स्मि, no
gifts can be accepted by a Brahmana from a Cāndāla X. 16 10—
परमेतार्थम् a पुन prevents the father from falling into hell,
Carudatta's desire to see his son at the time of death is therefore
quite a natural one

(17) निरापोदकम् एव भक्षणम् The libation water offered at the
Sraddha ceremony by Rohasena with his tiny hands would
hardly be able to quench Carudatta's thirst ! एकपुत्रत्वाद्धारय यस्य चानि
स्तीक्ष्णत्वाद्दर्शनेदृश्य पारगैरिभो निवापा नात्प्राशा प्रथमयितुमिति भाव । (श्रानिवासाचार्य)

(18) दक्षार्थम् उद्घातम् the यथापवीत is in the स्वस्थ or normal
position when oblations are offered to the gods and in the
अपमव्य or प्राचीनावान (the यथापवीत on the right shoulder) position
when the oblations are offered to the Pitrs IX 20 1—निदयपदेन—
addressing him as only वाददत्त and not as आर्यचार्यदत्त (It would
be noticed that in X. 11 2 both the Cāndālae refer to
Carudatta निदयपदेन) The expression is used in Mudrā in a
similar context

(19) Destiny is compared to an impetuous (दात्र उद्वना) mare
who rides roughshod over anything and everything प्रयोत्तुम्—

आक्रमितुम् (पुस्यं understood) Carudatta deserved to be sympathised with and should not be insulted

(20) व्यपदेशा—titles, (व्यपदिश्यते अनेन) कीर्तय, यथा व्यपदेशा अस्य might also be taken as an interrogative clause The reading अस्य किं प्रणम्य मस्तके न वर्तव्यम् (that is, everything about Carudatta should be treated with great veneration) also gives a good sense The time of the moon's eclipse is utilised by people for giving gifts, offering prayers etc and the moon is thus regarded as even more वन्दनीय in his hour of trial यथा राहुभासे चन्द्र स्नानतर्पणादिभिर्विशेषतो कथ्यते तथा विपत्रोऽपि सत्पुत्रो न गौरवादवरोपणीय । अतो निरुपपदानामग्रहणमनुचितं तवेति भावः । (श्रीनिवासाचार्य)

(21) CONSTRUE असेन करवीरमान्दाम्, स्वन्वेन शूलम्, हृदयेन शक विधन् अह उध्वे अजः शमिाम् इव अद्य आघातम् आलक्ष्यम् अनुभवामि । (इन्द्रवज्रा)

अम here means कण्ठप्रदेश आलक्ष्यम्, used in a passive sense, for being killed (लभ् with आ, to kill) श्रीनिवासाचार्य reads आलक्ष्य (lit killed) and explains it as अभिमन्त्रित 'consecrated' to suit the simile शमिनम्-शमितु इदम्, the place where the sacrificial victim is killed by the शमिन् (one whose business is to kill the sacrificial पशु) अश्वर, a sacrifice, न चरति, अध्वान राति or न ध्वरा (हिंसा) अस्मिन्, for the हिंसा in a sacrifice, being sanctioned by the शास्त्र, cannot be regarded as हिंसा

(22) न वय ... जातिमात्रेण चाण्डाली न कर्मणा (श्रीनिवासाचार्य) The real चाण्डालs are Sakara, Fālaka and others who ill treat a good man. X. 22. 5—राजनिर्णय ... we are merely executing the king's commands, so we do not deserve to be blamed

(23) A beautiful verse Cf प्रसव खलु प्रसवपर्यन्तं मेहस्य—अन्न-करणत्वस्य दम्पत्यौ स्नेहसम्भयम् । आनन्दप्रस्थिरेमोऽयनपर्यायमिति वक्ष्यते ॥ Uttara. The reading अचान्दनम् (चन्दनस्य इदम्) corresponds better with अनौशीरम्—न औशीरम् (उशीरस्य 'वाळ' in Marathi इदम्)

(24) वाचनफलशम् shows that Carudatta would remain unhurt (न तु मृदधटवद्रप्रमित्यर्थः । (श्रीनिवासाचार्य) प्रनष्टा जीवे आशा यस्य तम्, खण्डित पाश यस्य तम्.

(25) CONSTRUE अह ध्वमनरुशान् भनार्या दशा पात्र यत्र जीवितावसानम् अपि इद् कलम्, एता च पापणा मे मनः ध्वषयति यन् अमो (वसन्तसेना) मया हता इति इद् श्लोकयम् । (महर्षिणी)

व्यसनहृत्ता दशाम् may also mean 'the state of poverty' itself. I first lost my wealth and as a direct result of that I am going to lose my life I do not mind even that, but the most unkindest cut of all is that I have to hear this घोषणा—'Vassantasena was killed by me'—X 25 19—वासपादप—The poet seems to like this रूप very much (Carudatta is described as सुवनशत्रुनाथिवान, सञ्जनदुन, दीनाना कपयुन, प्रणयिनकल्पपादप etc by various characters in the play)

(26) CONSTRUCTIVE एव विधे क ले, माथि काल्पाशस्थिते, क अयम् सख्ये अनाशुद्रिहा (नति) द्राणमेव इव उ दित ।

द्राणमथ is said to be गस्यप्रसूत a very timely shower of rain beneficial to the crops Ceta's statement clearing Carudatta of the guilt is compared to a shower of rain falling on the parched up crops Cf रावणावप्रहृष्टान्तमिति वगमृतेन स । अभिप्रेत्य मरुतस्य कृपामथ स्तिरीदधे ॥ Raghv X

(27) Carudatta means to say that death does not worry him at all he is concerned with his यशस्, if his good name remains untarnished he would gladly face death any time पुनर्जन is the most joyful event according to the Hindus for thereby the father discharges his debt to his ancestors and the doors of heaven are open for him to enter

(28) CONSTRUCTIVE अरुनवैरेण लुद्रण, अवहपुद्दिना तेन (शकारेण स्वय) दूषितन अति विवर्तनेन शणेण इव (अह) दूषित अस्मि ।

विपदिधाऽपि हि शो विना वैर प्रविश्य मोहयन् हन्तीति साधर्म्यमवसेयम् । (भ्रान्तिवानाचार्य) न कृत्न वैर यस्य तन

(29) भक्तन क्षापननेति पुनरुक्तम् शक्यतवगुडोदन्तवयोरविभाषत्वात्पार्थ च शमायनक्यम् । (भ्रान्तिवासाचार्य) X. 29 20—योऽपि अक्षिणेनो न भवति—This specific for eye diseases—seeing the enemy actually being killed—is Sakara's own invention (though he modestly says that he had heard about it) The passage shows the innate cruel nature of Sakara X. 29 24—यस्या , this is a master stroke of humour on the part of Sakara

(30) आसनय एव ताश्च विनाय यस्य स people take precautions to guard against a wicked bull run amok Sakara's advent was a harbinger of ill for all for nobody could foretell what fresh evil

act he would be contemplating So, the Cāndālas warn people to be on their guard against him. X. 30 8—प्रणयिजनस्वपादप— Cf. दीनाना कल्पवृक्ष I. 48 X 30 11—रत्न . , Sakara means to say that it was ridiculous that he who was so rich would kill a woman (for the sake of ornaments), only a poor person like Cārudatta could have done that deed X 30 30—एतत् .. Note how cleverly Sakara turns the tables on Ceta X 30 36—ईदृशो दासमात्रः—Ceta finds that, because he was poor, no-body was prepared to believe in him, even though he was telling the truth! एतावान्मे विभ्रत—Kalidāsa has a similar expression [एतावान्मे मतिविभ्रत भवन्तं सेतुम्] in Mālavikā

(31) CONSTRUCT : भोः पतितसाधुजनानुक्त्वम्भिन्, निष्कारणोपगनवान्धव धर्मशील, उत्तिष्ठ, मम मोक्षणाय मुमहान् यत्नः कृतः, अपि (किन्तु) देवं न सवदन्ति, अद्य त्वया किं न कृतम् । (वसन्ततिलका)

पतितस्य साधुजनान्व अनुक्त्वम्भिन्, किं न कृतम्—सर्वमेव कृतम्. Cārudatta means to say that the Ceta had done his best and so he should not condemn himself if his efforts could not be successful owing to the adverse nature of fate. X. 31 6—स्वमेव मारय—said in disgust, at the satanic nature displayed by Sakāra X 31. 10—सर्मस्य . , Cārudatta is afraid that the wicked Sakāra might manoeuvre to kill Rohasena as well

(32) आश्रम . तपोवनं प्रतिगन्तव्यं न तु पापराश्ट्रे स्यात्तव्यमिति भावः । (श्रीनिवासाचार्य) एतं गर्भियामि—you too would be killed even though innocent X. 32 4—रसाग्निं जीवितं यस्य, Carudatta was losing his life through compulsion, but Vidūṣka should not part with his life voluntarily X. 32 8—तथापि Vidūṣka sees the justice of Cārudatta's remark, but decides to commit suicide all the same X. 32 25—नद्रणयतम् ..राह्वलेन कथयत्पट्टरादनदण्डेन जनेन जर्जरवेशाण्डेन जर्जरेति शब्द सुवन्तं वेशुदण्डेन स्वदोषो हि वाच्य इति न्यायप्रदर्शनमभिमतम् । (श्रीनिवासाचार्य)

(33) CONSTRUCT एतद्व्यसनमहार्णववपान प्राप्य मे न ज्ञानः, न च मनसः विषाद अभिन्, एतः जनापवादवाहः मा दहति यत् इह मया मिया हना इति वक्तव्यम् । (महर्षिणी)

एतत् व्यसनम् एव महान् अर्णव तस्मिन् प्रसत (falling down) तन् जनापवाद एव राहो X 33 8—अहुनित्र ल्येयम् कृत्वा, what kind of system the Cāndālas follow to determine the कथयति is not clear Both of them wanted to avoid this turn if possible, hence the propriety

of बहुविधम् (It appears that either one or the other objected to the procedure when the वक्ष्यपालिका was decided in his favour and so they had to start the लय्य over again In X 33 24 we again have the passage वक्ष्यपालिका लय्य पुन which shows that no conclusion has been arrived at at this stage and later also it appears that no वक्ष्यपालिका was actually decided upon) X 33 20—वदासि the old veteran Cāndala apparently is recollecting the occasions when the लय्य was miraculously saved at the

(3) an elephant running amok (which enables the criminal to run away and presumably the offender was not to be punished twice) (4) revolution (when naturally the new king would upset all the arrangements made by the old king !) X 33 21—वृद्धि—prosperity or joyous incident it may also mean ' addition to the family X 33 22—राजपखिन—this foreshadows the impending success of the revolutionary party X 33 25—दीप्रमिति राजपखिनभयात् (श्रीनिवासाचार्य) The Cāndalas also, who had been deliberately delaying the execution in the hope that something might turn up at the last moment now see the justice of Sakara's remark and do not resort to वक्ष्यपालिकालेख

(34) CONSTRUE भावदीपान् प्रत्यक्षुस्वाक्ये वक्ष्यन्तु दूषितस्य अपि मे धम यदि अयं प्रभवति, (ता.) सुपतिभवनस्था यत्र तत्र स्थिता वा सा एव स्वस्वभावैः (मम) कलङ्क वक्ष्यन्तु । (मालिनी)

प्रत्यक्षुस्वाक्या (referring to Sakāra the judge etc) वक्ष्यन्तु सुपते भवने तिष्ठन्ति (if dead Vasantasena would be in heaven) यत्र तत्र स्थिता (if not dead residing somewhere voluntarily or compulsorily) स्वस्वभाव her own magnanimous nature Carudatta desires that he should die without a stain on his character and that could be removed only by Vasantasenā directly making such a declaration herself (the poet shows in the sequel that Cārudatta's धर्म was pure and strong enough to bring Vasanta-senā there to clear him of the guilt and also to save his life !) यदि प्रक्षीभ्य यद्यर्थं प्रमायेत् तदन्तरमरुत्कस्य न मे निग्नं भोजयति भाव । (श्रीनिवासाचार्य)

(35) The upper portion of the corpse sticking to the शय्य had such a frightful grinning aspect that it could be regarded as the most appropriate form or dress for one exhibiting loud

grinning laughter' अट्टहासस्य कालाट्टहासस्य वेपो रूपान्तरमिव भीषणमित्यर्थः । (श्रीनिवासाचार्य) .

(36) वसनस्य पातः इव, उत्तिष्ठत्यतः can be associated with ध्रुव, for birth and death concern only the body and not the soul Cf. the famous verse in the Gītā, वासाणि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि । तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही ॥ X. 36. 10—अस्थाने (गृहादन्यत्र जीर्णोद्याने—श्रीनिवासाचार्य) परिधान्ताम् . X. 36. 24—विषमभर..., the idea has occurred before, विषमभराकान्ता इव नौ ..., II 20 8. (उच्चयिनी एफरिमन्पथे उन्नता प्रजाभिरनुद्गा अन्यत्र रिक्तत्वादवन्ता च भवतीत्यर्थः । .. वसुधरापि हि पर्वतस्थान उन्नता समुद्रस्थाने निम्नेति सादृश्यम् । —श्रीनिवासाचार्य) . X. 36. 46—स्वर्गं नयाव—धार्मिकस्य पारलौकिके महासुखे निविष्टचित्तस्तोतवो हि शरीरपात इति भावः । (श्रीनिवासाचार्य)

(37) The fall of the sword from the hand was quite unaccountable, so the Cāndāla concludes that it was divine interference that was responsible for it, which showed that the gods did not want Cārudatta to die X. 37. 6—सहवासिनी—Durgā or Kālī, the patron-Goddess of the Cāndālas, in the temple on the Sahya mountain (this also incidentally shows that the poet was familiar with the Deccan) If a saint like Cārudatta was killed by the Cāndālas, it would be an eternal blot on their race, so the Cāndāla hopes that Cārudatta would be saved even at that stage. X 37. 9—यथाज्ञप्तम्, the order of king Palaka was 'शूले भद्रम्' (IX. 39 7-8), so the other Cāndāla wants Cārudatta to be impaled and not killed by the sword (the Cāndālas were acting against orders in trying to kill Carudatta एकप्रदारेण out of sympathy for him). X. 37. 14—आर्या . तावद्, uttered by the Bhikṣu, the rest of the passage by Vasantasenā.

(38) चितुर—curly hair. X 38. 13—यहस्य वाट. (court, enclosure)

(39) This is the same as stanza 26 above with a few changes. For द्रोणमेव, we read द्रोणगृष्टिः here, on which श्रीनिवासाचार्य remarks, मेव कदाचिदगृष्टिरपि गच्छेदिति निश्चितत्वात् प्रत्युद्धीवनस्येह गृष्टिरुपमानोक्ता । .

(40) CONSTRUE किम् इयं द्वितीया वसन्तमेना, सा एव दिवः इत्थं समागता किम्, मम घान्तं मनः वा एतां पश्यति, (अथवा) वसन्तमेना न मृता, अथ सा एव । (उपजातिः)

(41) CONSTRUE मम जीवानुवाहयया स्वगार् पुन प्राप्ता किं नु उन
तस्या स्फानुपेय इनेम् आस आगता किम् ।

शनिनामाचाये reads जीवानुवाहयया जीव्यने अनेन इति जीवानु (life or
means of restoring life) तस्य काम्यया X 41 6—एवमसुखमभिनीय
निशीयता एव—The experiencing of excessive pleasure makes one
close one's eyes Cf तमङ्गमारोप्य शरीरयोगजे सुखैर्निविद्यन्मिथामृतं स्वचि ।
उपान्तसमीहितलाघना वृषभिरासुतस्पर्शस्यज्जयया ॥ Raghu III रत्ना (निभौलि
ता एव स्पर्श स्पष्टिदा) अय उर्यशागात्रसपरादिव निरृत मे शरीरम् । Vikram IV

(42) विद्या—the सनीविना विद्या or आत्मविद्या which brings on
salvation

(43) CONSTRUE वदर्थं विनियोगमानम् एतत् म दह त्वया एव प्रति
म चित्तम्, अहा विषयगमस्य प्रमाद, क नाम मृत अपि पुन विवेत । (उज्जाति)

देहम्—देह is both masculine and neuter प्रियसगम has in the
present case practically brought a dead man back to life!

(44) CONSTRUE तत् एव रक्तं (वस्त्र) वरवस्त्रम् इय च (रक्ता)
मात्रं सातागमेन हि वरस्य चया विभाति, तथा एव पुन च वस्त्रपरहृच्चनय विनापह-
व्यनिभि सपता जाता । (वसन्तनिलका)

A bride groom at the time of the celebration of marriage,
wears red garments (see Nāgananda Act IV) and garlands,
and auspicious drums are sounded Carudatta says that the
whole paraphernalia was already there as though to celebrate
his marriage with Vasantasena What was the preparation for
a body to be sent to the gallows can now be used for celebrating
his marriage X 44 1—अनुदक्षणाया Vasantasena feels sure that
Carudatta must have pleaded guilty to the charge for the sake
of another!

(45) मनाह—almost, it was quite touch and go with
Carudatta पूर्वम् एव अनुदक्ष वेर येन

(46) CONSTRUE दक्षयन्म्य इता वृषभकृतु जयति तदन भेता क्रोश
शानु पशुव जयति तन्नु विनिहन्मयो आपय च भुवनेलाशकृतु विशाला रुक्मां
गा जयति । (मात्रिनी)

गम केतु यम्य स—Siva whose emblem (vehicle) is the Bull
निहित वर वेग येन म मत्र मेलण एव केतु यस्या ताम्, If one is asked
to name three great heroes who are responsible for epoch making

feats of valour, the following would be named in chronological order (1) Siva who destroyed the sacrifice of the great Dakṣa पञ्जापति and killed him (दक्ष's daughter सती had married Siva, Dakṣa began a sacrifice for which Siva and Sati were not invited. Sati went there uninvited was insulted by Dakṣa, as a result of which she committed suicide (Later she was born as Parvati and again married Siva) Siva enraged at the fate of Sati destroyed (through his गण headed by Virabhadra) Dakṣa's sacrifice) (2) पण्डित—Kartikēya, the infant commander in chief of the gods (see notes on III 1 3) He destroyed also the demon क्रौञ्च (or pierced through the क्रौञ्च mountain and hence his epithet क्रौञ्चदारण) (3) Aryaka—He also like Siva destroyed his enemy Palaka at a sacrifice and has now become the undisputed master of the vast earth right up to the Kailāsa mountain

(47) CONSTRUCT ना, अहं हि न कुतश्च पादकं हवा, नद्राज्ये च तम् जायकं द्रुतम् अभि विन्द्य, तस्य शेषभूताम् आज्ञा विगति निधाय अहं व्यवगतं चान्द्रस्य च मोक्षये । (प्रहसिणी)

शेषभूता—which was like a शेषा ('शेषा निर्माव्यदाने स्यात्' इति हैम, 'प्रमादादिनिमाव्यदाने शेषति शीर्षिता' इति विश्व) शेषा means a garland from an idol or worn by an ascetic, which is taken as a gift, so शेषभूता means 'which deserves to be treated with great respect'

(48) CONSTRUCT चलन्नि नि न ग्नि हवा, पौगन् प्रकषान् पुन नमा श्रास्त्र समस्य वसुधाविगज्य शत्रुगज्य जग्रे, सान्यम् इव प्राप्तम् । (इन्द्रवजा)

प्रकषान्—extremely (with समाश्रयस्व), or from excess of power (with प्राप्तम्) वसुधाया आधिगज्य यस्मिन् तत् शत्रुसाम्यम् यस्मिन् the enemy of Vala or Bala, an epithet of Indra. चल represents the cloud (like the more famous enemy of Indra, द्रुत, his brother) or drought which Indra smashes down by his वज्र for sending down rain. चलन्निहीनम्—It was easy to kill Palaka, because he had no मन्त्रशक्ति or प्रभुशक्ति (शेषो दण्डो चल चैव प्रभुशक्ति प्रशीर्षिता) left

X 48 3—ज्ञान्ना—said with impatience, as the crowd was merely obstructing his path, and not doing any thing in particular there

(49) CONSTRUCT दिश्या भो गुणभूतया नर्षालक्या निरनमया (वसन्त सेनया) नावा इव अपागर् इवमनपदार्थान् उल्लानम्, इवगगमकन यत्कृत्वा शरीरं नम् इव विगन् निर्गमे । (प्रहसिणी)

विराट्—It is not more than two or three days since Sarvilaka broke into Carudatta's house for stealing the ornaments. So विराट् is meaningless ध्यान महान् अथवा इव तस्मात् By means of a boat one is able to cross the sea if luck is favourable Cārudatta was saved through the help of Vasantasenā who thus corresponds to the boat गुणेन (by a rope) घृतया (with the boat) गुणे घृतया (with वसन्तसेना won over with virtues), सुगील्वती—possessed of a noble character (with वसन्तसेना) of a good make (with the boat), उपराम—उपरज्यन् इति an eclipse Carudatta and Vasantasenā correspond respectively to the moon and the moon light X.49 1—सर्वदात्र च गमने—It always pays in the long run to act straight, subterfuge can succeed only for a short time Honesty is the best policy

(50) हन महत् पाप यन् स theft (of gold) is one of the five महापातकः X. 50 1—प्रणय कृत—प्रणय ब्रह्म । तस्यै एव ह्यवभावया ब्रह्म इति भावः । (आनन्दाभाचार्य)

(51) CONSTRUE आयवृत्त कुल मान च रक्षता आयक्षण दुग्मा पालकः यद्वादास्थं पशुवन् इति ।

आयवृत्त कुल मान रक्षता—these expressions are used to justify the action of Āryaka in killing पालक

(52) Sarvilaka repeats the statement (in the last stanza) with some further details for Carudatta's विम् (X. 51 1) showed some incredulity पशुवन् इति shows that Āryaka had not much difficulty in killing Palaka. X. 52 1 2—योऽसौ मोक्षत—Why does Cārudatta repeat all these details? (Perhaps to show that Palaka rightly suffered for his sins) X. 52 5—उत्तयिन्या may be taken with प्रावृत्तिमात्रेण वेणान्तं कुणावती—The वणा is apparently a tributary of the Narmada (it cannot be the Vena river in Satara district), and कुणावती is usually identified with Ramnagar in Bundelkhand. X. 52 13—पश्चात् वदो वाहू यस्य स

(53) An उद्दाम यन्त्र is difficult to catch X. 53 6—राष्ट्रयन्त्र—(1) राष्ट्रयस्य मम वचनं तत्रायं so that I can not escape even if I wish to do so (2) The guard placed there by the Military commander (राष्ट्रिय)

(54) CONSTRUE एन मन्त्र्या (पुण्या) आश्वत्थु (त्रिम्) यथ (एव) श्वाभः सम्यक्तान्, एतः शूल वा निष्ठान्, कुरुचन पश्यताम् वा ।

Sarvilaka is anxious to torture Sakara to death X. 54 11—
न पुनर्नारयिष्यामि a piece of Sakarian humour

(55) गच्छन्न न हन्तव्य—Sarvilaka agrees so far that Sakara may not be killed by a शत्रु and suggests that he may well be eaten up by dogs but when he hears Carudatta's novel method of killing (उपकारहृन्न) all his hopes about seeing Sakara killed in a manner befitting his crimes are dashed to the ground X. 55 5—The passage from नेपथ्य कलमल to युष्मत्प्रसादन X. 58 17 is said to be an interpolation by one Nilakantha who thought that the poet ought to have brought all the important characters on the stage at the end (which the poet could not do perhaps because he was afraid of the play being too long for representation यमूर्त्यान्वभयत कविनेचितपात्रमेलन न कृतम् । सुन्दरयुक्ति भिरचयत्पचन्दनकोक्ता नालकृष्टस्तद् ॥)

(56) CONSTRUCT (हे) चारुचारन, यत् आप भवच्चारताने न महानल-
स्थितिमहानि तथापि (ह) पातयन्न पतिं । इहाय परलोकमुत्त तव न गचितम् ।
(प्रमिताक्षग)

A mediocre verse In the first half भवत् is used and in the second half तव Carudatta means to say that his wife is too good for the mortal world and deserves to stay permanently in heaven but she is a पतिव्रता (पति एव व्रत यस्या सा) how could she therefore think of enjoying the स्वर्गमुत्त alone with her husband left behind on the earth?

(57) प्रयत्नवैकल्यम् If Dhutā dies Carudatta would not live so also Vasantasena and others X. 57 16—भिनत्वेन भर्ता सदैव ह्यनुत्तरण द्राघ्यमानामिति भाव । (धनितामाचार्य) X. 57 19—आमत्र हुतवत् यस्या सा X. 57 24—यथोपगन्तानी I shall follow your example I too would commit suicide X. 57 28—अहमप्रगीर्भवामि a Brahmana is given the first place of honour at various festivities he ought not to lag behind in showing his active sympathy in times of adversity he in fact should be the first to die so as to set an example to others. X 57 30—अनिकान्ते किं मनोरथे—Rohasena will have no one to look after him he will have to take care of himself What is the use of entertaining desires when the object of the मनोरथ is no more? How can Rohasena's desire that his parents should look after him be fulfilled when they are dead? (Or मनोरथ are those of Dhuta

that Carudatta would take care of Rohasena when she is dead and grieve) जताने विषय मनास्ये किम् यदा पिता अयात तदैवाहमप्यनीतप्राया तव कथमम्ह इगभिलासते नम एत एत नाव । (श्रीनिवासाचार्य)

(58) CONSTRUCT हा (हे) प्रयानि प्रेयसि रिदमने क अथ कटाप वचनाय आनीत भानो नमनगमिने (सति) अम्भानिता हाचनमुद्रण करोति किम् । (शुद्धत्रा)

The first प्रयानि is vocative singular of प्रेयसी the second is loc sing of प्रयम् अम्भानिनी—a daisy lotus closing its petals when the sun sets करोति किम् the answer is न वयानि, similarly Dautā ca: not possibly close her eyes in death when Carudatta is alive X 58 2—अत एव, because the अम्भानिनी works like an automaton without showing any exuberance of feeling, undue advantage is taken of her and people even kiss her a सचेतना पतिव्रता on the other hand may sometimes err but it would be erring on the safe side and she knows how to take care of herself (The reading उच्यते for बुध्यन् is simpler there is nothing to commend in the action of the अम्भानिनी who is known to be just अचतना that is all) श्रीनिवासाचार्य explains differently—न हि सचेतना भर्तृप्रणाशु खमनुभूय प्रणश्यदित भाव । मदनेन विनाकुला रति क्षणमात्र निरु जीवितेति म । वचनीयमिद व्यवस्थित दयित वामनुयामि यद्यपि ॥ इति कुमारसभने । X 58 9—सावधानम्—turn of events plot It is also suggested that the plot of the Mrechakatika is a wonderful one X 58 17—युष्मत्प्रनाः here the interpolation ends It would be seen that the interpolator forgets to introduce Madanika on the stage One would have very much liked to see this sprightly lady meeting Vasantasena and Sarvilaka on the stage! X 58 20—अवगुह्य—A वधू or वृत्ताङ्गना had to use the veil in public It appears that the king could sanction such a status for ladies of low birth X 58 25—पूर्विकम् obviously means here (as well as in X 58 32 below) Aryaka's kingdom X 58 31-33—Rewards are given to all who had helped Carudatta and Aryaka directly or indirectly Sakara is also restored to his original position X 58 37-38—किं ते भूय प्रिय वरामि एत परमपि प्रियमस्ति—these are stock passages at the end of a Sanskrit drama The fact that Sarvilaka, a thief and a free lance is selected for saying किं ते भूय प्रिय करोमि, shows the non serious character of the play

(59) CONSTRUCT चरित्रगुह्ये लभ एव शत्रु अपि चरणनिवर्तित-मुक्त, मासानारातिमुक्त प्रियमुह्य आयक राजा अचला शास्ति, इय विवा भूय प्राप्ता,

प्रियतुहादि मगत भवान् म वपस्य, अतिरिक्त लभ्य च किं यन् वारम् अधुना भरत
अह प्राथय । (सधग)

एव शब्दु —क्षरार प्रोत्सातम् अरातिमूल देन स, अवलाम्—गुणरदा भूनिरम्भान्
चलिन्यतीति माभिप्रायमनाचलामिति विन्यम् किं प्रार्थये । अप्रार्थितमव सर्वमर्थ
साधिनवना निवधयीकृत् नव्या मे प्रार्थनति भाव । (धानिवासाचाय) The meeting
with Dhuta and Rhasena is not referred to here, which shows
that the previous scene depicting them is an interpolation.

(60) CONSTRUE कूपयन्त्रपात्रिकाव्यायप्रसक्त एव विधि काभिन् तुच्छ
यति, प्रसूयति वा, काभिन् उतति नयति काभिन् षतविधौ करोति, काभिन् भाक्
लान् पुन नयति च, अन्योप प्रतिपक्षतहतम् इमा लोकास्थिति बोधयन् कायति ।
(शार्दूलविकीर्णितम्)

कूपयन्त्रस्य (a machine for drawing out water from the well,
'रहादगाडगे' in Marathi) घटिका (small pots) तासा न्याय (maxim) तत्र
प्रसक्त In the case of the कूपयन्त्र, some घटिकाs are quite full
some are half full and some completely empty at any
particular period and the change in their state goes on without a
break, घटिकाs that are full become half full or empty and vice
versa as the कूपयन्त्र goes on functioning At the dictates of the
विधि people also experience different states ups and downs etc.
Of नचियच्छत्युपरि च दसा चक्रनेमिकनेन । Megha चकारपरुक्तिरिव गच्छति
भाष्यरङ्गिनि । Bhasa तुच्छयति—आत्मान् दुर्मतीपरोति प्रसूयति—रिक्तान् पूरयति,
पातविधौ करोति—आपदि निक्षिपति आकुलान् नयति—अप्रार्थितान् स्वयमुच्यन् चिन्तां गमयति,
कीडति—दुःखप्रमत्तौ यथा पादकाना क्षमेष वृद्ध्या च तुच्य मत् तथा लोकन्यसगोत्ववयोस्त्र
तिदलकीडासो विधिरित दक्षित कीडतीत्यनेन । (धानिवासाचाय) Of यत्केवलोऽन्तर्द्वार
पतिरोपधीनान्नाविश्रुताऽरण्यसुर सर एकताडर्क । तत्रोदयस्य युगपदन्यसगोदयाभ्या लोको
नियम्यत इवान्दशान्तरेण ॥ Sakuntala काल कन्या भुवनरालके काडति प्राणेशारे ।
Bhartrhari This verse seems to be out of place here The next,
passage तथापीदमन्तु comes naturally after stanza 59 V. 60 1—
भरतवाक्यम्—नटवाक्यम् । नाटकाभिनयसमाप्ती नेत्यापीदमन्ते इत्यर्थ । प्रस्तावनान्तर
नटवाक्याभावाद् भरतवाक्यमित्युक्ति । (राधकभट्ट s commentaries on Sakuntala)
भरतवाक्य (so called because it is in honour of भरत the founder
of the dramatic science or because it is uttered by भरत meaning
'an actor) is the concluding verse or verses of a drama, con-
taining a blessing and recited by a character in the capacity of
an actor The drama proper ends with तथापीदमन्तु

(61) CONSTRUE गाव क्षीण्य सतु वमुमनी सवत्तन्नरया भवतु,
पजन्य कालवर्षा (भवतु), सकलजनमतोलन्दिन वाता वन्तु जन्मभाज मादताम्,

ब्राह्मणा सततम् अभिमता (भवतु), सन्त श्रीमता सन्तु, प्रशमितरिपय धर्मनिष्ठा च
भूया वृधिवी पातु : (स्वर्गा)

We may also construe the third line as जन्ममात्र सततम् अभिमता
मोदन्तः ब्राह्मणा सन्त सन्तु (भूया भ्रामन्त etc) क्षीरिण्य—ग्रभूतं or नित्य क्षीर विद्यते
यानाम् giving plenty of milk or always giving milk सर्वाणि सप-
वानि सस्थानि यस्याम् सा सखलानां जनानां मनासि नन्दयति ते प्रशमिता । एषव ये ते
धम निष्ठा यथा ते आ (in भ्रामन्त) in the fourth line indicates auspici-
ousness (the composition is thus मङ्गलात्)

Appendix A

DEFINITIONS OF SOME DRAMATIC TERMS

[These definitions are found in works like the *Natyashastra*, *Agnipurana*, *Dasarupaka*, *Sahityadarpana*, *Rasarnavasudhakara*, *Samgitaratnakara* etc. The *Natyashastra* is the oldest work to which the other works are more or less indebted. The definitions given below are taken from the *Sahityadarpana* (14th century A. D) *Pariccheda VI*, unless otherwise specified]

अपवारितम् —
(अपवार्यं)

तद्भवदपवारितम् ।
रहस्यं तु यदन्यस्य परानृत्यं प्रकाश्यते ॥

आकाशभाषितम्—
(आकाशे)

किं वधापीति यन्नाट्ये विना पात्रं प्रयुज्यते ।
श्रुत्वेवानुक्तमप्यर्थं तत्स्वादाकाशभाषितम् ॥
दूरस्थाभाषणं यस्यादशरीरनिवेदनम् ।
पराक्षातरितं वाक्यं तदाकाशे निगद्यते ॥
(भरत)

[आकाशे also refers to the utterance of superhuman beings having no tangible form and hence incapable of being introduced on the stage]

आत्मगतम् or स्वगतम्—अश्राव्यं मलुं यद्वस्तु तदिह स्वगतं मतम् ।

आमुखम्—
or

नगं विदूषको वापि पारिपाशक एव वा ।
सूत्रधारेण सहिता सलाप यत्र कुर्वते ॥

प्रस्तावना—

चिप्रैर्वांस्यै स्वभावोपै प्रस्तुताक्षेपिभिर्मिव ।
आमुरसं तच्च विज्ञाप नाम्ना प्रस्तावनापि सा ॥

[Five Divisions
of Prastavana]

उद्घात्यकं कथाद्घातं प्रयोगान्तिशयस्तथा ।

[१ उद्घात्यकं]

प्रवर्तकावलगिति पञ्च प्रस्तावनाभिद् ॥

पदानि त्वगताधानि तद्भगतये नरा ।

योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

[२ कथोद्घात]

सूत्रधारस्य वाक्यं वा समादावाधनस्य वा ।

भवेत्प्राग्प्रवेशश्चेत्कथोद्घातः स उच्यते ॥

[३ प्रयोगान्तिशय]

यदि प्रयोग एकस्मिन्प्रयोगोऽन्यं प्रयुज्यते ।

तेन पात्रप्रवेशश्चेत् प्रयोगान्तिशयस्तदा ॥

[The Prastavana of the *Mrcchakatika* is of the *Prayogatisaya* type]

- [४ प्रवर्तकम्] काल प्रवृत्तमाश्रित्य सूत्रधृम्यत्र वणयित् ।
 नदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥
 [५ स्वलग्नितम्] तत्रैकत्र समावेशात्कार्यस्यैवप्रस्तावने ।
 प्रयोगे सत्तु तज्जेव नाश्रावणमित् बुधै ॥

[The Agnipurāṣa and Dasarupaka read प्रवृत्तम् instead of प्रवर्तकम्
 The Rasārṇavasūdhāra gives Prastavana and Sthāpanā as the two
 varieties of Anukha]

प्रस्तावना स्थापनेति द्वेषा स्यादिदमासुत्रम् ॥
 त्रिदूषकनृपागिपाश्विकै मह सैहपन् ।
 स्तोत्रवीथ्यादिसहितान्यामुक्ताङ्गानि सूत्ररूपम् ॥
 योजयेद् यत्र नाट्यङ्गैरेषा प्रस्तावना स्मृता ॥
 सर्वास्तुवाङ्गवीथ्यङ्गसमेतेर्वाक्यविस्तरे ॥
 सूत्रधारो यत्र नृपाविदपकनटादिभि ॥
 सैहपन् प्रस्तुत चार्थमाक्षिपेत् स्थापना हि सा ॥]

जनान्तिकम्—प्रियताकाररेणान्यानपदावन्तरा कथाम् ।

अन्योन्यामन्त्रण यत्स्यात्तज्जनान्ते जनान्तिकम् ॥

[जनान्तिकम् is the same as अण्वरितम् for all practical purposes The
 difference lies in the manner in which the statement in question is made]

नान्दी— नान्दी कृता मया पूर्वमाशीर्वचनसयुता ।
 अष्टाङ्गपदसयुता विचित्रा वेदनिर्मिता ॥
 सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रितः ।
 नान्दी पदैर्द्वादशभिर्गभिर्वाप्यलटताम् ॥
 देवताना नमस्कारो गुरुणामपि च स्तुति ।
 गानाक्षणनृपादीनामाशीर्गदादि गीवते ॥

(Natyasastra)

आशीर्वचनसयुता स्तुतियस्मात्प्रसूयते ।
 देवद्विजवृपादीनां नमस्त्वनान्दीति सङ्गिता ॥
 मङ्गल्यशङ्खचन्द्रान्जकोककैरवशमिनी ।
 पदैर्षुंता द्वादशभिर्गभिर्वा पदैस्त ॥

नेपथ्यम्— कुशीलवकुटम्बस्य स्थली नेपथ्यमुच्यते ।

प्रकाशम्— सर्वथाप्य प्रकाशं स्यात् ।

प्रवेशक— वृत्तवर्तिष्यमाणाना कथाशाना निदर्शक ।
 and सक्षितार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः ॥
 विष्कम्भक— मध्येन मध्यमाभ्या वा पात्राभ्या सप्रयोजित ।
 शुद्धं स्वात्स तु सर्कीर्णा नाचमध्यमकल्पित ।
 प्रवेशकोऽनुदात्तावरा नीचपात्रप्रयोजित ।
 अङ्गद्वयान्तर्विज्ञेय शेष विष्कम्भक यथा ॥

प्रस्तावना— See Amukha

पूर्वरङ्ग— यन्नाम्यवस्तुन पूर्व गङ्गविप्रोपशान्तये ।
 कुशील्वा प्रकुर्वन्ति पूर्वरङ्ग म उच्यते ॥

विद्रूपक— शृङ्गारेण्य (नायकस्य) सहाया निरचेदविद्रूपकाया स्यु ।
 विट— भद्रा नर्मसु निपुणा कुपितवधूमानमजना शुद्धा ॥
 चेट— कुमुदवमन्तायमिष कर्मवपुर्वेपभापायै ।
 हास्यर कलहरतिविद्रूपक स्यात्स्वकर्मज्ञः ॥

शकारः— मद्मूर्खताभिमाना दुष्कुलतैश्वर्यसंपन्न ।
 सोऽयमनूशघ्राता गङ्गा श्याल शकार इत्युक्त ॥

स्वगतम्— See Ātmagatam

सूत्रधार— [नाट्योपकरणादीनि सूत्रमित्याभिधीयते ।
 सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
 आसूत्रयन् गुणान् नेतु क्वरेपि च वस्तुन ।
 रङ्गप्रसाधनमौढ सूत्रधार इहोदित ॥
 नाम्यस्य यदनुष्ठान त सूत्र म्यासनीजकम् ।
 रङ्गदेवतपूजारुत् सूत्रधार उदीरित ॥
 वर्तनीयकथासूत्र प्रथम येन सूचते ।
 रङ्गभूमि समासाय सूत्रधार स उच्यते ॥]

Appendix B

मृच्छकटिकस्थसुभाषितानां संग्रह ।

[Only short pithy sayings are mostly included in this list. Whole verses, such as those describing Carudatta's views on दारिद्र्य, or Sarvaloka's tirade against women or Vasantasena's address to Indra or Vidyut, are not referred to here]

- (1) अननिक्रमणीया मगदती गोकाम्या ब्राह्मणकाम्या च । III 18 17
 (1A) अपण्डितास्ते पुरुषा मता मे ये स्त्रीषु च श्रौषु च विश्वसन्ति । IV. 12
 (2) अपेक्षेपु तडागेषु बहुतरमुदकं भवति । II 14 50
 (3) अम्मोजिनी लोचनमुद्रणं किं भानावनरनगमिते करोति । X 58
 (4) अल्पकृया मरण दारिद्र्यमनन्तकं दुःखम् । I 11
 (5) अहो विश्वैषम्य लोकव्यवहारस्य । IX. 24 10
 (6) आलले गृह्यते दृष्टीं बाजी बलगाह्य गृह्यते । I 50
 हृदये गृह्यते नारी ।
 (7) इदंशो दासभावो यस्तस्य न क्वपि प्रत्यापयति । X 30, 36
 (8) एष ऋडति कूपयन्त्रघट्टिकान्यायप्रतकते विधि । X 60
 (9) कामो वाम । V 9 7
 (10) किं इति कुमुम सहकारपादप मधुकर्यं पुनः सेवन्ते ।
 अत एव ना मधुकर्यं उच्यन्ते । II 0 65 66
 (11) गगनतले प्रतिवसन्ती चन्द्रमूर्धावपि विपलिं लभते । X 36. 2
 (12) गुणः सत्वनुशास्य कारणं न बलात्कारः । I 32 2
 (13) छिद्रम्वनर्था बहुलीभवन्ति । IX 26
 (14) दरीद्रपुरुषसकान्तमनः सत् पणिका लोकेऽवचनीया भवति ।

II. 0 62 63

- (15) दुर्लभा गुणा विभवाश्च । II 14 30
 (16) दुष्कर विषमोपवीकृतम् । VIII 17. 19
 (17) द्यूत हि नाम पुरदस्यासिंहासनं गज्यम् । II 6 66
 (18) न कालमपेक्षते स्नेहः । VII 4 16
 (19) न च द्राक्षातपो भवति । IV 19 5
 (20) न पर्वनापे नलिनी प्रगेहति न गर्दभा वारिधुर बहन्ति ।

यथा प्रकीर्णा न भवन्ति शालयो न वेशजाताः शृचयस्तभाङ्गनाः ॥

- (21) न पुष्पमोपमर्हंत्युद्यानलता । I 30 14
- (22) न युक्त परकलत्रदर्शनम् । I 54. 1
- (22A) निर्धनता प्रकाममपर पष्ठ महापातकम् । I 37
- (23) परोऽपि बन्धुः समस्तस्थितस्य मित्र न कश्चिद्विपमस्थितस्य । X 16
- (24) पुरुषेषु न्यासा निक्षिप्यन्ते न पुनर्गर्हेषु । I 56 20
- (25) बहुदोषा हि शर्वगी । I 58
- (26) भाग्यक्रमेण हि धनानि भवन्ति यान्ति । I 13
- (27) मा दुर्गन् इति परिभवो नास्ति कृतान्तस्य दुर्गतो नाम ।
चारि वेण विह्वल आङ्घ्र्योऽपि च दुर्गतो भवति ॥ I 43
- (28) मूत्तस्य दिश शून्या. सर्वं शून्य दग्धस्य ॥ I 8
- (29) मूले छिन्ने कुत पादपस्य पालनम् । IX. 41 2
- (29 A) रत्न रत्नेन सगच्छते । I. 32 9
- (30) विविक्तविश्रम्भसो हि कामः । VIII 30
- (31) धीणा हि नाम असमुद्रोत्थित रत्नम् । III. 2 11
- (32) शङ्कनीया हि लोकेऽस्मिन् निष्प्रतापा दृढिद्रता । III 24
- (33) शून्यमपुत्रस्य गृह चिरशून्य नास्ति यस्य सन्निभम् । I 8
- (34) सत्कारधन सलु सज्जन । II 15
- (35) सर्वनाजं व शोभते । X 49 1
- (36) साहसे श्री प्रतिवसति । IV 5 7
- (37) सुप्त हि दु नान्यनुभूय शोभते । I 10
- (38) स्त्रियो हि नाम सन्वेता निसर्गादेव पण्डिता ।
पुत्राणां तु पाण्डित्य शस्त्रैरेवोपदिश्यते ॥ IV 19
- (39) स्त्रीभिर्विमानितानां कापुरुषाणां विवर्धते मदनः । VIII 9
- (40) स्वके गेहे कुक्कुरोऽपि न वषण्डो भवति । I 42 20
- (41) स्वैर्देवैर्भवति हि शङ्कितो मनुष्य । IV. 2

Appendix C

A NOTE ON METRE

A San krit stanza or padya is a combination of four padas or quarters which are regulated by the number of syllables (अक्षर) or by the number of syllables in each (मन्त्र)

If the number and position of syllables in each quarter are fixed, the padya is called **समन्त**. It is **समान** if all the quarters are similar, **व्यसन्न** if the alternate quarters are similar and **विविध** if all the quarters are dissimilar. If the number of syllables in each quarter is fixed the padya is called **चतुर्वि**.

A syllable or अक्षर is as much of a word as can be pronounced at one time a vowel with or without one or more consonants. A syllable is **सुक्ष्म** (short) or **सूक्ष्म** (long) according as its vowel is short or long. अ इ उ ऋ and ए are short vowels. ऋ इ ऋ ए ऋ ए ओ and ऐ are long ones. If a short vowel is followed by an anusvara or visarga or a conjunct consonant it becomes long in prosody. So also the last syllable of a pada is either long or short according to the existence of the metre (सन्ध्यायाम् इत्यत्र विभक्तिं च पुरुषवेत् । वामा सन्ध्यायाम् नदा दन्तिकादि ॥)

In stanzas of the **चतुर्वि** class one मन्त्र is allotted to a short vowel and two to a long one.

For the purpose of scanning stanzas regulated by the number of syllables a quarter is divided into **पदा** (feet) of three syllables each and in case the number of syllables in the quarter is not exactly divisible by three each of the remaining syllables becomes a **पदा**. The following verse gives the names and scheme of possible **पदा** (चतुर्विध्या वसन्तु यमता यन्ति लक्षणम् । भजन्ता लोच यन्ति मन्ता तु पुरुषाणाम् ॥ also मन्त्रिपुत्र विष्णुमन्त्रा भास्वत् पुनर्विष्णुर्ष ॥ वा सुम्भुमन्त्रा वसन्तु सा तदुह वक्षितोऽन- लक्ष्म ॥) Expressed in symbol (the symbol **~** denoting a short syllable and **—** a long syllable) the different **पदा** may be represented as follows —

१ ~ — — य — ~ ~ य — — —
 २ — ~ — ज — — ~ न ~ ~ ~
 ३ — — ~ स ~ ~ — ष ~ य —

~ is the pause which we have to make in reading a line

The **Mrechakatika** has about 248 San krit verses and 21 different metres are used. There are about a hundred stanzas in Prakrit in **Archa** and other metres (the ० are not dealt with here).

- शाह्वीर्वादिभ्यम्—19 syllables in a quarter. यति at the 12th. सूयंश्चेर्यदि म सजे
सततया शाह्वीर्वादिभ्यम्. गणः म, स, ज, स, त, न, ग. Thirty-two verses
in this metre (I) 14, 32, 36, 37, (II) 12; (III) 5, 11, 12,
16, 20, 23, (IV) 6, (V) 5, 6, 14, 18, 20, 23, 24, 27, 35,
46; (VII) 2, 7 (VIII) 5, 11, 38, (IX) 3, 4, 5, 14; (X) 60.
- शिशिरिणी—17 syllables in a quarter यति at the 6th रसे ह्रैरिडिञ्जा यमन-
सभगण शिशिरिणी गणः य, म, न, स, म, ल, ग. Five verses in this
metre (I) 1, (V) 12, 22, 25 (VI) 4
- सुमङ्गल—19 syllables in a quarter औ औ मा नो गुरुधेद् ह्ययस्तुरैस्त्विना सुमङ्गल यति
at the 7th and the 13th गणः म, र, भ, न, म, न, ग. Only one
verse in this metre (IX) 21
- स्रग्वर—21 syllables in a quarter यति at the 7th and the 14th ष्रैवानं
वरेण त्रिमुनियतिपुत्रा स्रग्वर कीर्तितयम् । गणः म, र, म, न, य, य, य. Only
five verses in this metre (I) 1, 4, 46, (X) 59, 61.
- हरिणी—17 syllables in a quarter यति at the 6th and the 10th.
नसमस्तुता पद्मेदैर्देहंरिणी मत्, गणः न, स, म, र, स, ल, ग. Two
verses in this metre (IV) 3, (IX) 13

All the above metres are समहृतः. Of the अर्धसमहृतः the following
are used in the play

पुष्पिताया—It is a variety of औपचुन्दसिन्धु अयुजि नयुगोक्तो यसारो युजि तु
वर्जो जागाथ पुष्पिताया, गणः न, न, र, य (odd quarter), न, ज, ज, र, ग
(even quarter) Fourteen verses in this metre (I) 24, 56;
(II) 7, (III) 10, 21, 22, (IV) 4, 27, 28; (VIII) 4, 8, 15, 32;
(X) 13

औपचुन्दसिन्धु (also called मातृभरिणी)—विषमे ससजा युष ममे वेत्तभरा येन तु मातृ-
भरिणीयम् । गणः स, स, न, म, ग (odd quarter), म, म, र, य (even
quarter). Only two verses in this metre (I) 3, 5

The above अर्धसमहृतः metres are also treated in the Mātrā scheme,
औपचुन्दसिन्धु as पर्यने यौ नयैव दोषमौपचुन्दसिन्धु मर्धमिहकतम् ।

Of the जाति class आर्या and गीति are used in our play

आर्या—The general definition is—यस्या प्रथमे पादे द्वादशमात्राया कर्तव्येऽपि ।
अन्तश्च द्वितीये चतुर्थे पञ्चमस्य स्यात् ॥

गीति—Just like Ārya (the last Pāda containing eighteen Mātrās
in stead of fifteen)

मृच्छकटिकस्थश्लोकानां वर्णानुक्रमसूचीपत्रम् ।

अङ्क श्लोक	अङ्क श्लोक
असौने विभक्तकरवार	१०-२३ अथ च सुरतज्वाल २-११
अमास्या मूधजेष्पता	८-२१ अथ तव शारतस्य २-७
अङ्गारकविरुद्रस्य	९-३३ अथमवविध काले ९-३१
अथ ३३ इमि	८-४० अथ पत्न सूत्रद्विद्रता २-१०
अद् कलेवल पडिवुत्त	१०-५ अथ शस मया प्राप्त ६-२४
अद्याप्यस्य तथैव	८-५ अल चतु शालामम ३-७
अनया हि समालम्ब्य	३-१५ अवणथ बालभ्रजण १-१८
अधआल पलाभती	१-९ अवनतपि रस प्रथम ८-१५
अधस्य दृष्टिरिव	१-४९ अवा तपुर्थो द्विनसार्धवाहो १-६
अथ मनुष्य हृदयत	४-१६ अथहरद् कावि सुरिअ ६-११
अन्वस्यामपि जातो	८-४० अविज्ञातावसक्तन १-५४
अन्यानु । भक्तिपु	३-१४ अशाणशाणमोद् ८-४
अपविडतास्ते पुर्या मता	४-१२ अशी शक्तिस्त बलिद् १-३०
अरतितमपि तावद्	८-४२ असौ हि दृष्ट्वा निमिरा ३-६
अपद्या श्रारपा पहरण	५-१२ अस्तत्समस्त हि वसन्तसना ८-३०
अपश्यतोऽप्य तां कान्ता	७-९ आअच्छथ वासथा ६-६
अपावानां कुले जाते	९-३७ आआहृदे शलाश १०-३७
अप्यप नाम परिमूत	८-२६ आकर्षतु मरुद्धेन १०-५४
अमानिभवतु विमुयतां	८-४१ आ मभाग्यसूतद्रुय ३-२७
अधुमुद्ग अवशाण	१०-१९ आयकेषायवृत्तन १०-५१
अथअ मुह दउ	६-२७ आलाने गृहान हस्ता १-५०
अभ्याक्ष्णतऽसि सलिले	१-१९ आलोकशिशाला म १-३३
अमा हि दृष्ट्वा मनुष्यत	१०-६ आल केत गृहमित विदिमि ५-१
अमा हि वस्राल	१०-१६ आश्रम वस्त गतय १०-३२
अम हि वृक्षा फा	८-७ आश्रमम सरास २-२०
अमहि भिच्वा जलदा	५-४४ इच्छन्त मम णच्छति ८-३७
अमोक्तिमसौवण	१०-१८ इद् गृह । मन्मदत्त ६-३
अग्नेहि चण्ड आह	१-२८ इद् तन्महसवस्य १०-२३
अथ हि पातकी विमा	१-९ इदाना मुक्ताग्रसि १-३६

	श्लोक	श्लोक	अङ्क	
इदं एवा इत न	१	०	एशे गुणलक्षणान्तः	१०-१४
इय हि । नद्रा नयनाव	२	०	एशे पट् मि चलनेशु	८-३८
इय रङ्गप्रवेशेन कलाना	१	४	एशे हि तु लिदनालदे	८-२५
इह सप्तस्वकलिन	४	१०	एय ने प्रणया विप्र	१-२५
ईदशे व्यवहारामो	१	४०	एय भा निमलज्या त्वा	९-२४
इदशे श्वेतकाकाये	१	४१	एया कल्पदम्बर्नप	५-२५
उज्जामेसु सहास अ	--	--	एयामि वयसा दप न्	१-२०
उ ऋणितस्थ हन्यानगणा	-	-	एमे अमाअवुच्छो	४-३१
उत्ताशिता गच्छति	१-१९	१	एयज्ञानि शिखण्डिना	५-२०
उत्तिष्ठ भा प तत	१०-१	१	एगवतारसि चलथ	५-३०
उत्थाना इह शशाङ्क	१-५७		योशलध दध मग	१०-३०
उदय तु नाम मय	४-३३		अहारिभा पवहण्णे	६-१२
उन्मत्तान नमात वदान	५-२६		र मालुका गाच्छड	१-५१
उपरितलानपातितेष्टका	३-२२		रुताशङ्क णिण्णाणअश	८-५
ऊर्ध्वेद सामवद पणित	१-४		करिकरसमयाहु	७-५
एकवाचानवागसाप	६-१६		र श्रद्धास्वति सूतार्थ	३-२४
एतत्तटनगाववत्र	५-६			५-४३
एतत्तु मा दहति	१-१७		कस्तमो दिणशरो	६-९
एता पुनहन्वगता खिया	१०-११		कस्त तनु तणमवे	२-१६
एता निषिकरनशद्रव	५-४		कहिं कहिं सुसहिअ	२-४
एताभगिणिकाभि	३-३०		काभित्तुच्छयति प्रपूरयति	१०-६०
एता हम् न च रुद न	४-१४		का उण तुलिद एशा	१०-३७
एतन मापयान मित्तिसु	३-१६		काम नाचमिद वदतु	३-११
एत हि चित्रदुणवदुक्क्षा	५-२१		काम प्रदापतिमिरण	१-३५
एते पिण्णमावणक	५-४०		कि अछथ व सद्दा	६-५
एतेर द्रतम एवमन्तिने	५-१०		किं वा यस्य पुा शने	७-२
एतेष्व वदा गज द्र	५-१८		किं वा गे धावशि	१-१८
ए व मए विण्णविदा	६-१५		किं यामि वाक्कदलाव	१-२०
एद दाशकलण्डिअ	८-६		किं शे शफे धाणित्त	८-३४
एहिं द द्वाणुपल	८-२०		किं मुलेनापदिष्टन	८-२९
ए व द्वाणुपल	१०-५२			९-७
एशा णाणरुपुमेया	१-२३		किं त हह पुवरति	७-२९
एशाशि वाशु शिलशि	१-४१		किं त्व कपालनिवे	१-२७

	अङ्कः श्लोकः		अङ्कः श्लोकः
किं त्वं पदैर्मम पदानि ..	१-२२	छायार्थं मीमंसेतसो ...	४-१८
किं त्वं मयेन परिवर्तित-...	१-१७	छायामु प्रथिमुक्तभाण ...	८-११
किं नु नाम भवेत्कार्यं ...	८-२९	नइ वज्जमि पाआल ...	२-३
किं नु स्वर्गामुनः प्राप्ता ...	१०-४१	जदिच्छशे लम्बदशा ...	८-२२
किं पेक्खध छिज्जन्त	१०-४	जधा जधा वरशादि ...	५-१०
किं पेक्खध शण्डुलिंशं ...	१०-२४	जपाते वृषभवेतुर्दक्षयज्ञ ...	१०-२६
किं भीमशोणे जमदग्निपुत्रे	१-२९	जलधा निर्लज्जस्त्व ...	५-२८
कुतो वाध्याम्बुधाराभिः ...	१०-४२	जाणन्तो वि हू जादिं ...	६-२१
कृत्वा शरीरपरिणाह ..	३-९	जाणामि चारुदत्त ...	६-१५
कृत्वा समुद्रमुदकौच्छूय-	९-२२	जाणामि ण कीलिश ...	२-६
कृत्वैव अनुजपते ...	७-८	जार्दा वृष्ण विमुद्दा ...	६-२३
केयमभ्युचते शत्रे ...	१०-३९	जुदेण त कद् मे ...	२-१७
केरावगात्रश्याम ...	५-३	जे अत्तचल जाणिअ ...	२-१४
को त गुण्णाविन्दं ...	६-१३	जे चुम्बिदे अधिक- ...	८-१९
कोऽप्यमेवविधे काले ...	१०-२६	जेण णि गम्भद्दारो ...	८-२५
क्षीरिण्याः सन्तु गावो ...	१०-६१	ज्ञातीनिदान्त्वभुज ...	४-२६
क्षेमेण व्रज बान्धवान् ...	७-७	ज्ञातो हि किं नु ..	१-९
समेण गण्ठी स्रगमूलके ...	९-२	भाणज्जगन्त बहुभाण ...	१-२५
सत्तचरित निरुह ...	८-३२	णअल्लिपभाणमुदे ...	१०-८
गता नाशं तारा ..	५-२५	ण अ लुआदि अन्तलिक्खे	१८-९
गर्जन्ति शैलशिखरेषु ...	५-१३	णवचन्धणमुक्काए ...	२-१
गर्जं वा वर्षं वा शक्र ...	५-३१	णहमज्जगदे शूले ...	८-१०
गुण्यबालं दिनकमशासं ...	४-३२	ण इ अन्दे चाण्णत्ता ..	१०-२२
गुणेषु यत्ना पुरुषेण कार्यः	४-२३	णिब्बकल मूलकपेसिवण्ण	१-५२
गुणेष्वेव हि वर्तव्यः ...	४-२२	ण्णदेहं शालिलजलेहि ...	९-१
घोणोन्नतं मुसमपाह्न ...	९-१६	तकिं ण कलअ कालण ...	१०-१
चन्दनश्चन्द्रशीटाल्लो ...	६-२६	त तस्य स्वरसक्रम ...	३-५
चागकेन जथा शीदा ...	८-३५	तपसा मनसा वाग्मिा ...	१-१६
चालुदत्तविप्राशाय ...	८-४४	तयोरिदं सत्सुतोत्सवा- ..	१-७
चिन्तास्तकनिमप्रमन्त्रि ...	९-१४	तस्यजनतहापभित्त्वता ...	१-३१
चिरं सलु भविष्यामि ...	१०-१७	तालीपु तारं विटपेषु ...	५-५२
छन्नं कार्यमुपक्षिपन्ति ...	९-३	तुलनं चादिराजस्य ...	९-२०
छन्नं दोषमुदाहसन्ति ...	९-४	तेनास्त्यहृतवरेण ...	१०-२८

	अङ्कः श्लोकः		अङ्कः श्लोकः
स्यजनि किल न जयथी ...	६-१८	नयनसलिलसिक्तं ...	१०-३
त्रेताहृतसर्वसः ...	१-९	नगपतिपुरुषाणा ...	७-३
सन्ध्रेहपद्मद्वयो हि ...	४-९	निवामन्निन्तायाः ...	४-१५
तद्वर्धमेताह्निपात्य ...	१०-४०	निधमा।स्य न शङ्कितः ..	३-१८
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Appendix E

(A list of a few difficult or out of the way words which
are explained in the notes)

<p>अङ्गुल—II 1 अङ्गाङ्क—IX 33 अङ्गुल—X 30 अतिथि—I 12 अधिकरण—VIII 43, IX 0 8 अनङ्ग—I 21 अपरीक्षेय—II 0 79 अपत्रिम—IX 41 1 अभितारिका—V 11 99 अभुजिष्वा—IV 4 11 अन्वये—I 4 अहत्या—V 30 आसण्डित—V 33 आर्य—I 2 2 आलम्बुम्—X 21 इन्द्रमह—V 11 39 उद्यन—IV 26 एकप्रदातिक—VIII 4 कङ्कण—II 12 9 कनकशक्ति—III 12 3 कपदकडाकिनी—IV 29 11 कर्णाङ्कलह—VI 20 22 कल्पकृष—I 48 कल्पवर्त—I 12 3 कालपद्मार्थिमरतक—I 50 0 काली—III 3 7 कालेलीमाल—I 32 10 कापटिक—IX 18, VIII 30 15 कापट्य—V. 7. 10</p>	<p>कापालण—VIII 10 किञ्चुक—VIII 33 6 कम्भदासी—IV 28 42 कुशीलव—I 7 2 कूपयन्त्रशक्तिनायाय—X 60 केयहस्त—L 8 68 सर्वगद्येते—I 8 2 मलीकन—II 11 4 गद्यगज—II 17 9 गद्मी—II 1 गुन्म—VI 0 159 गोपालदासक—I 12 0, II 13 09 बनुङ्ग—VI 23 18 चक्रवाक V 5 चाणक्य—I 39 चतुर्थिक—IV 29 17 शार्ङ्गिक—VIII 1 चैय—X 12 जवानु—X 41 उडुन—III 20, तुल्य—I 8 107, IX 2, III 24 त्रिशङ्कु—VIII 34 तन्द्रासपनि—V 20 त्रिविध—IV 30 12 दास्या पुत्र—I 8 69 देवयन—III 14 2 द्राण—X 39, 26 द्वेणि—III 11 द्वामवि—IX 5</p>
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द्विज--I 3	रक्षा--III 30
नीम्बकण्ड--I 2	राष्ट्रिय--IV 24 2
नि रूपल--I 8 88	रूपिन्--IV 27 11
नाम्पति--I 32	रोम-पायमान--I 8 109
पञ्चजन--VIII 2	रुमदण्डक--II 6 43
पञ्चरथ--VI 18	वरण्डल-सुक्--I 8 15
पञ्चदश--V 5	विधि--I 15 6
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पारभृतीव--VIII 14, I 29	वृषभकेतु--X 46
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पुस्तक--III 18 2	शपाङ्क--I 57
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प्रातराश--I 8 3	शेषमूला--X 47
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चन्द्रारि--X 48	सभिक--II 2
जह्नुष्य--III 14 1	समाधि--I 1
बाह्यणकाम्या--III 18 17	सार्धवाह--I 6
भारक--L 19	सूत्रधार--I 2 1
महक--I 8 109, VIII 28 9	हेतिभ--IV 27 54
महापातक--I 37	सविधानक--I 8 19
महानाह्वण--L 42 23	सौदामनी--I 35
मातृ--I 15 1	स्कन्दपुत्र--III 12 2
मृच्छकटिक--I 2 2	हस्तक--X 2
यज्ञोपवीत--III 16 X 18	हस--V 1
योगतोचना--III 14 3	